

The wheels come off Newsom's PR machine p10

GUARDIAN

FEBRUARY 18 - 24, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 21 • FREE



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SF's Thao Nguyen strums up attention as one of a slew of singer-songwriters at the indie music gathering. Also Odawas, Sholi, Sleepy Sun, N.A.S.A., and our picks for the best of the fest p22

Thao Nguyen kicks back at the Swedish American Hall. | GUARDIAN PHOTO BY KEENEY AND LAW PHOTOGRAPHY

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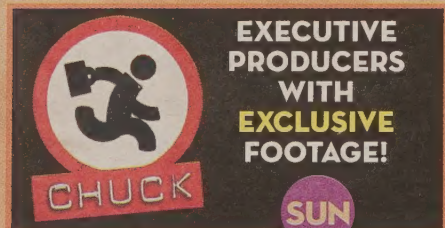
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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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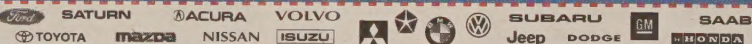
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EDITOR'S NOTES

By Tim Redmond

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Two noteworthy meetings took place in the past couple of weeks. One was led by David Chiu, the president of the Board of Supervisors, the other by Ryan Chamberlain, a downtown political consultant. Other than the sfbg.com politics blog, no local media have been paying much attention. But both ad hoc gatherings could have tremendous political significance.

Chiu was trying to solve the budget crisis, or at least get a handle on it. He called together the major stakeholders in the hope that some sort of consensus, or at least reluctant, unhappy common ground, could be found on the worst fiscal crisis in 80 years.

Chamberlain invited a group of downtown power brokers and moderate-to-conservative political candidates to try to map out a strategy to oust the progressives from control of the board in 2010.

If Chiu succeeds, and crafts a budget compromise that most of the competing interests can accept, it will be a huge victory for the freshman supervisor — and a big win for the progressives he's aligned with. Governing — actually making tough choices in tough times and finding workable solutions — is much harder than simply leading the opposition. And if the left in this town can show that we can run things better than the Newsom camp, Chamberlain and his big-money crew won't do much better in 2010 than they did in 2008.

Chamberlain's group is looking for new approaches and new strategies, and they'll focus on things like "quality of life" (read: homeless people on the streets). Chiu ought to be able to tell the downtown folks (who, interestingly, are probably going to both meetings) that the Newsom administration's budget cuts are going to make the homeless problem way worse.

So all this political and policy debate is going on quietly in San Francisco. And what's most interesting is that the person who should have the most at stake in both areas isn't even at the table. He's too busy running for governor. SFBG

THIS MODERN WORLD

by TOM TOMORROW



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Budget talks, without the mayor

EDITORIAL The president of the San Francisco Board of Supervisors, David Chiu, is doing something Mayor Gavin Newsom should have done a long time ago. He's putting the key stakeholders in the budget debate — labor, small business, downtown, non-profits, etc. — in the same room and talking about solutions.

And while none of the participants want to talk publicly, it's clear that all sides think they are making progress. The most likely outcome ought to be a winner for everyone: a special election, delayed until July, when the public can vote on some revenue measures that would blunt the awful impact of a half-billion dollar budget deficit.

For this to work, everyone is going to have to give up something. The city employee unions will have to be willing to reopen contracts and accept either reduc-

tions in raises or some layoffs. Some political leaders' pet projects and highly paid patronage employees will have to go. Downtown will have to accept some new taxes on the wealthy; small business will have to stomach a sales tax. And the supervisors will have to hold hearings on and negotiate a budget this summer before they know for sure that the money will be there to pay the bills.

We have actively pushed for a June election, to make sure the money is there when the budget is approved — but July is a perfectly acceptable compromise. In fact, it has a certain amount of political synergy. The mayor will present a bloody, brutal, budget in May that includes devastating cuts to essential programs. The supervisors can then offer the voters a clear choice: accept those cuts — or vote to approve a package of revenue measures on a special election ballot.

The effort will be a whole lot easier if the mayor stops being such an obstructionist — and if his allies on the board are willing to join with what could be an emerging consensus. Under state law, any new taxes San Francisco enacts this year would require a two-thirds vote of the people — a tough threshold. But if the supervisors and the mayor agree unanimously to declare a budget emergency (and a deficit that equals half the discretionary money in the general fund is by any standards an emergency), then a simple majority can approve a tax hike.

So far the mayor has been almost entirely missing in action here. Although his press secretary, Nathan Ballard, told us the mayor has been meeting with budget stakeholders, that's news to many of the people in Chiu's group. Even business leaders, who

CONTINUES ON PAGE 7 >>

Is inequality making us sick?

By Larry Adelman

OPINION The rich get richer, the poor get poorer, and the middle class gets squeezed. It's gone on so long, we hardly get angry anymore. But we do get sick.

Several recent studies indicate that the life expectancy gap between the most and least deprived Americans has widened since the early 1980s, paralleling the growing economic inequality during the same period. And, if the past is an accurate gauge, today's economic crisis will only make things worse.

The wealth-health gradient is evident everywhere, even here in San Francisco. According to the SF Department of Public Health, rates for congestive heart failure are 42 percent higher in the Sunset than St. Francis Wood/West Portal; 131 percent higher in Mission/Bernal Heights, and 279 percent higher in Bayview/Hunters Point.

Contrary to myth, it's not the CEOs who are dropping dead from heart attacks; it's their subordinates. And it's not violence or drugs that are the biggest killers in poor neighborhoods but chronic diseases.

Some point the finger at our broken health insurance system. But studies suggest medical care accounts for only about 15 percent of our health gap. That's because health care repairs our bodies when they break down; it doesn't affect what makes us sick in the first place.

What about making healthy choices? Don't the poor smoke more and eat unhealthy foods? True — it's hard to eat well if you live in a food desert like the Bayview, where there are no supermarkets. But even after correcting for individual behaviors, health

CONTINUES ON PAGE 7 >>



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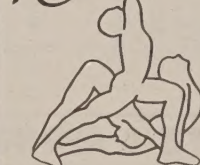
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COMMENTS

OUTSIDE THE BOX

For the girl's vagina to feel better to the guy ("Alt sex" column, 2/11/09): ask a guy what quality of vagina he likes best. He'll tell you a tight one. Tight and wet. So Andrea Nemerson is right in suggesting that the woman practice Kegel exercises to enable her to give his penis a good grip. But another thing she can do is to augment the effect of her vagina with creativity. She needs to think outside the box (pun intended). Wearing fishnet nylons, for example. Granting access to her vagina through crotchless panties. Moaning. Caressing his balls while he's inside her, depending on the position. Experimenting with positions, because some positions feel better to him (and her) than others. They both have to ensure that she's fully aroused, because then her whole vulva area becomes engorged with blood and fits tighter, even though her vagina will lengthen inside during arousal. When she is digging her nails into his buttocks and talking dirty, her vagina will feel better to him.

As for the guy's penis feeling better to the girl: make sure she's fully aroused, and you'll feel better to her inside. You might try hitting her G-spot using doggie-style, or if you're entering from the front, by leaning back to put pressure on the inside front of her vaginal wall about two to three inches inside. Andrea says to use non-penis stimulation like mouth, fingers, and/or toys before or after intercourse. How about during? Massage her clitoris during intercourse. How about some anal stimulation with a thin vibrator during vaginal intercourse? Also, cowgirl position, with her on top, will let her move around to the angle that feels best to her. Usually, as Andrea suggests, it will involve her putting pressure on your pubic bone against her clitoris. And follow Andrea's wise advice: ask, discuss, and you'll be able to find out what feels good to each other.

Ernie Coyne
From sfbg.com

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Petra Meyer
From *sfbg.com*

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BUDGET

CONT>>

in the past have been loyal to the mayor, are now openly criticizing his absence from the discussions. It's crazy — Newsom is running around the state, working on his campaign for governor, while the work of keeping his city from a total meltdown is going on without him. Newsom absolutely must engage here, and start attending Chiu's meetings. He's been insisting he won't support a June election, allegedly because there's no broad coalition calling for it. But that coalition may be coming together to talk about an election in July — and Newsom isn't even paying attention.

Meanwhile, three of the supervisors — Sean Elsbernd, Michela Alioto-Pier, and Carmen Chu — have also opposed a special election, and they're going to have to change their tune. Even Republicans in the state Legislature — who signed a pledge never to support any tax increases — worked with the governor on a budget plan that includes some significant tax hikes. The Democratic moderates on the San Francisco Board of Supervisors shouldn't be able to get away with refusing to look for new sources of revenue — soon, as part of the next year's budget — to keep the city from fiscal calamity. **SFBG**

SICK

CONT>>

inequalities remain. Poor smokers are more likely to get sick than rich smokers.

Many factors affecting health have little to do with individual behaviors. They include exposure to lead and other toxics; the quality of schools; the outsourcing of jobs; proximity of parks; the wages and benefits companies pay; exposure to discrimination; secure, quality housing; affordable preschool ... When these conditions are distributed unequally, so is our health.

A century ago, U.S. life expectancy was about 48 years. Much of the 30-year increase since is due not to new drugs or medical technologies, but to improved living conditions. The abolition of child labor, the eight-hour workday, housing and sanitation codes, and other reforms won working Americans a bigger share of our growing prosperity.

By 1976, thanks to civil rights, Medicare, and other progressive policies, economic inequality had reached a 20th century low. The health gap between rich and poor, as well as that between whites and African Americans narrowed between 1966 and 1980.

Then we reversed course. While most European countries were providing paid parental leave, universal preschool, four or more weeks of paid vacations, and guaranteed health care, the United States, starting with the Reagan administration, cut taxes on the rich, slashed social programs, and deregulated business and banking. Economic inequality in the U.S. is now greater than it's been since the 1920s. The consequence? The health gap is growing again too.

The wide class and racial inequalities in the U.S. and the health inequalities they drive are not natural. They are the products of social policies that we as a society have made — and can make differently. We once did. Solutions lie not with new drugs or technologies, but our political priorities. **SFBG**

Larry Adelman is executive producer of the documentary series *Unnatural Causes: Is Inequality Making Us Sick?* (www.unnaturalcauses.org) Find out more about the health of San Francisco neighborhoods at www.thebdmt.org and www.healthmattersinsf.org.

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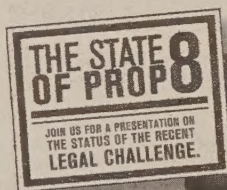
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

The wheels come off

Chiu leads efforts to build a budget consensus in Newsom's absence

By Sarah Phelan
sarah@sfbg.com

Criticism of Mayor Gavin Newsom's handling of the city's budget crisis has intensified since the mayor refused to attend consensus-building sessions at City Hall, instead choosing to promote his gubernatorial bid and push a flawed "local economic stimulus package" that will only make the deficit larger.

The wheels began to come off Newsom's public relations machine when news hit that Newsom refused to attend roundtables that Board President David Chiu convened to discuss the city's financial emergency. These meetings marked the first time business and labor leaders were brought together since the mayor announced the city's \$575 million deficit two months ago.

"I've asked the mayor to convene these meetings, but obviously that hasn't happened," Chiu told the *Guardian* last week. "He has said he plans to convene them soon."

Insiders say Chiu was told that the mayor, his chief of staff, and his budget analyst will not attend the roundtables until a June special election is off the table, but that Newsom is open to considering revenue measures for a November election. As a compromise, Chiu proposed moving the election to late summer.

Mayoral spokesperson Nathan Ballard told the *Guardian* that the mayor has been holding a series of meetings with labor, business, elected officials, and community leaders on the budget, but Ballard hasn't yet fulfilled the *Guardian*'s Sunshine Ordinance request for details and documents connected to those meetings.

"Some of those meetings have included Supervisor Chiu and other supervisors," Ballard said. "However, the mayor is not scheduled to attend meetings about a summer special election to raise taxes, which he opposes."

That position places Newsom squarely with the business community, which continues to maintain that it is too early to develop revenue measures and that structural budget reforms should be considered first.

On Jan. 29, Steve Falk, executive director of the San Francisco Chamber of Commerce, wrote to Chiu that "Any action to call a special election without the specifics of proposed tax measures and Charter amendments would be premature and doomed to failure. City government can take steps that either help to stimulate a quick recovery or, through the wrong actions, extend the downturn by placing greater burdens on local employers."

But labor groups believe that revenue boosts are necessary if San Francisco is to weather the econom-



Mayor Gavin Newsom pledged to work with Sup. David Chiu — but won't show up to key budget meetings. | PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

ic tsunami, and that it's unreasonable to demand that their members give back millions in negotiated pay raises while forgoing revenue options. These concerns, attendees report, are publicly aired at Chiu's roundtables, and Newsom's refusal to participate has left city workers feeling alienated.

"He wants Labor to come to the table, but the problem is, his whole approach is all stick and no carrot, all doom and gloom and no hope that there is revenue on the horizon," SEIU Local 1021's Robert Haaland told the *Guardian*.

Noting that labor anticipates 2,500 layoffs in the coming year, on top of the 400 city workers who were laid off this month, Haaland said, "Our people provide frontline services. This is about the wheels of

government coming off."

Sup. Bevan Dufty, who participated in Chiu's roundtables with Sups. John Avalos and Sean Elsbernd, praised Chiu for bringing together stakeholders, even as he extended hope that Newsom will assume the leadership role. "It always helps to have people face-to-face," Dufty said. "David primed the pump, got people to start talking. I'm looking forward to the mayor taking it to the next level."

Dufty said Newsom was "disappointed with the board's override of his veto [of the June special election], doesn't see a June election working, and doesn't understand why the board is reluctant to let it go.... But from our point of view, it's hard to ask employees to give back \$90 million in negotiated ben-

efits if they are going to be laid off in three months anyway."

Falk, who represents almost 2,000 local businesses, wrote that "The business community recognizes that a \$500 million budget shortfall can only be bridged through a combination of reductions in the size of city government, program consolidations, work-rule reforms, and new fees and revenues. However, any solution must be the product of discussions with all affected parties at the table. To date, these meetings have not happened."

Chiu replied to that letter by inviting key business and labor groups to his Feb. 8 City Hall roundtable. Attendees report that a productive dialogue ensued, and two days later, when the board

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"I've asked the mayor to convene these meetings,
but obviously it hasn't happened."

Sup. David Chiu

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WRECKED PARK DEPARTMENT 14

UNION DIVISIONS 14

GREEN CITY 15

ALERTS

By Ben Terrall

> alerts@sfbg.com

WEDNESDAY, FEB. 18

Report from Gaza

South Bay twin sisters Darlene and Donna Wallach are Jewish anti-Zionist social justice activists who traveled to Gaza Strip last August onboard the SS *Liberty* and the SS *Gaza Strip*. Hear their report on their experiences volunteering with the International Solidarity Movement (ISM), where they accompanied Palestinian fishermen and farmers and witnessed daily violations of the ceasefire by the Israeli military.
7-9:30 p.m., free
Niebly-Proctor Library
6501 Telegraph, Oakl.
www.marxistlibr.org

THURSDAY, FEB. 19TH

San Francisco city ID workshop

Learn about the benefits of San Francisco's municipal identification cards, including how to get one, what documents you need, and what has been happening since the initiative's January launch. Sponsored by the San Francisco Immigrant Legal and Education Network.
5-7 p.m., free
Centro Del Pueblo
474 Valencia, SF
(415) 274-6760 ext. 301
RSVP to info@sfrimmigrantnetwork.org for childcare

SATURDAY, FEB. 21

Save the SF8

Celebrate Black History Month and learn about the case of the San Francisco Eight — former Black Panther Party members currently battling prosecution for their political activities organizing for racial and economic justice. Organizers say this is a modern-day witch hunt based on confessions obtained by police torture more than 35 years ago. The event includes a screening of the documentary *Legacy of Torture: The War against the Black Liberation Movement*, followed by a panel discussion with Richard Brown, SF8 defendant and Western Addition community organizer, and Nellie Wong, revolutionary poet and political prisoner activist.

TROUBLETOWN

BY LLOYD DANGLE

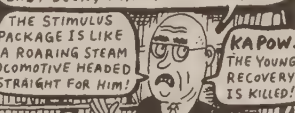
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SUNDAY, FEB. 22

Move the Bike Kitchen

The Bike Kitchen, a nonprofit collective that teaches people to work on their bicycles, is looking for help in relocating its entire bike shop — by bicycle — to its new digs on Florida Street. Bring your bike, trailers, panniers, rickshaws, and anything else you've got that will move big and little pieces by bicycle. BBQ to follow.
11 a.m., free
1256 Mission, SF
(moving to 650-H Florida)
RSVP to Cara at volunteer@

bikekitchen.org with "critical move" in the subject line.

TUESDAY, FEB. 24

Help torture victims

My Brother's Keeper is a documentary by the International Rehabilitation Council for Torture Victims. A screening of the film is followed by a speaker on torture from Survivors International, an organization dedicated to providing essential psychological and medical services to torture survivors.
5:30-7:30 p.m., free
Koret Auditorium
San Francisco Public Library Main Branch
100 Larkin, SF
www.ircrt.org

Nuclear power panel

This panel discussion on the status

of nuclear power in the United States and across the globe features Claire Greensfelder, co-deputy director of the International Forum on Globalization, and Marylla Kelley, executive director of the Livermore-based Tri-Valley CARES. Speakers will discuss the "renaissance" of nuclear technology and its possible future in the Obama administration.
6-8 p.m., free
International Forum on Globalization
Oddfellows Building
26 Seventh St., SF
info@wencal.org SFBG

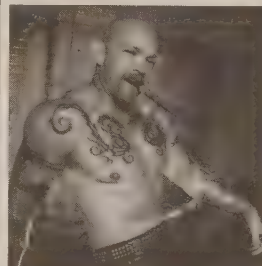
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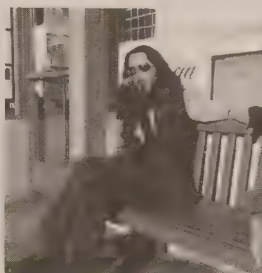
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PIXEL VISION

Look of the Day, Eco-boutique of the week, Snack Attack, more shopping, culture, arts, and lit news



POLITICS

Mayor Gavin Newsom's economic policy is full of shit, downtown's gathering its forces, and Bay to Breakers goes the way of Halloween in the Castro

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Money talks

The top 10 political donors in San Francisco

By Rebecca Bowe
news@sfbg.com

The economy's a mess, and the housing crisis, financial meltdown, and skyrocketing unemployment rates have left a lot of San Franciscans short of cash. But the flow of big downtown money into political campaigns hasn't slowed a bit.

In fact, a tally of all 2008 monetary and in-kind political contributions logged in the SF Ethics Commission Campaign Finance Database shows that even in the face of the worst financial crisis since the Great Depression, money spent on local political campaigns in the city swelled to a whopping \$20.6 million. That grand total, which does not include loans or so-called "soft money" like independent expenditures, is higher than that of any previous year recorded in the Ethics database, which tracks campaign spending back to 1998.

A review of the entire database paints a picture of how influence money flows in San Francisco: Six of the top 10 donors over the past 10 years are big businesses and downtown organizations that promote the same conservative political agenda. The campaign cash often wound up in the same few political pots — a handful of supervisory campaigns and some coordinated political action committees.

And despite spending ungodly sums of money, downtown lost more races than it won.

More than half the total money spent in 2008 came from one source: Pacific Gas and Electric Co., which plunked down \$10.2 million last fall for the No on

Proposition H campaign against the San Francisco Clean Energy Act. That November ballot measure, which lost under PG&E's barrage, would have paved the way for public power, initiating a process to make the city the primary provider of electric power in San Francisco with a goal of 50 percent clean-energy generation by 2017.

The powerful utility wasn't only the biggest spender last year — it claims the No. 1 slot on a list of all campaign contributions spanning from 1998 to 2008, which the *Guardian* compiled using Ethics data. PG&E dropped a juicy \$14.7 million into local political campaigns over that period, beating out runner-up Clint Reilly by more than \$10 million.

Below are brief introductions to the 10 biggest spenders, 1998-2008.

They've got the power. The colossal sums PG&E has forked over to influence ballot measures over the years puts the utility in a category all its own. SF isn't the only municipality where the company has poured millions into defeating a public power proposal. In 2006, when Yolo County put measures on the ballot to expand the Sacramento Municipal Utility District (SMUD), which would have edged PG&E out of the service area, the utility spent \$11.3 million to try and keep it from happening.

Pay to the order of Clint Reilly. Reilly, the former political consultant, now runs a successful real estate company. While his name routinely comes up on the roster of campaign contributors, he owes his status as No. 2 to his 1999 campaign for SF mayor, into which he poured some \$3.5 million of his own money. "Most of the money we give is for Democratic candidates or progressive politicians, or neighborhood-oriented issues," said Reilly, who also served as president of the board of Catholic Charities.

Committee on really high-paying jobs? Third in line is the Committee on Jobs, a political action committee that aims to influence local legislation affecting business interests. The PAC is bankrolled in part by the Charles Schwab Corporation, Gap Inc., and Gap founder Don Fisher — all of whom surface on their

own in our Top 30 list. With a grand total just shy of \$3 million, the committee coughed up about \$100,000 in campaign-related spending in 2008. Much of that funding went to similar political entities, including the SF Coalition for Responsible Growth, the SF Chamber of Commerce 21st Century Committee, and the SF Taxpayers Union PAC (see "Downtown's Slate," 10/15/2008). This past November, the COJ also backed the Community Justice Court Coalition, formed to pass Proposition L, which would have guaranteed first-year funding for Mayor Gavin Newsom's small-crimes court in the Tenderloin. Prop. L failed by 57 percent.

Bluegrass billionaire. San Francisco investment banker and billionaire Warren Hellman has dropped nearly \$1.2 million over the years into local political campaigns, our results show. Dubbed "the Warren Buffet of the West Coast" by *Business Week* for his sharp financial prowess, Hellman co-founded Hellman and Friedman, an investment firm, in 1984. Hellman is known for putting on Hardly Strictly Bluegrass, an annual SF music festival. While he tends to contribute to downtown business entities such as the Committee on Jobs and the Golden Gate Restaurant Association, in 2008 he devoted \$100,000 to supporting a June ballot measure, Proposition A, that increased teacher salaries and classroom support by instating a parcel tax to amp up funding for public schools.

Fisher king. Don Fisher, founder and former CEO of Gap Inc., is another one of SF's resident billionaires. While Gap Inc. turns up in 17th place in our results, Fisher himself has poured more than \$1.1 million into entities such as the Committee on Jobs, SFSOS, the San Franciscans for Sensible Government Political Action Committee, and other conservative business groups. Fisher's total includes money from the "DDF Y2K family trust," a Fisher family fund that shows up in Ethics records in 2000. In that year, \$100,000 from that trust went to support the Committee on Jobs' candidate advocacy fund, and another \$40,000 went to a pro-development group called San Franciscans for Responsible Planning.

Not a very affordable campaign, either. Sixth up is Lennar Homes, the developer behind the massive home-building project at Hunters Point Shipyard, which the *Guardian* has covered extensively. The vast majority of its \$1 million reported spending was directed to No on Prop. F, a campaign sponsored by Lennar to defeat a June ballot measure that would have created a 50 percent affordable-housing requirement for the Candlestick Point and Hunters Point Shipyard development project. The measure failed, with 63 percent voting it down.

Chuck's bucks. Charles Schwab Corp., which set up shop in San Francisco in the mid-1970s, is an investment banking firm that reports having \$1.1 trillion in total client assets. The corporation ranks

Pacific Gas and Electric Co. wasn't only the biggest spender last year — it claims the No. 1 spot from 1998-2008.

seventh in our Top 30 list, with some \$973,000 in donations. In 27th place is Charles R. Schwab himself, the company's founder and chairman of the board (and the guy they're referring to in those "Talk to Chuck" billboards posted all over SF). If Schwab's individual and corporate donations were combined, the total would be enough to bump Warren Hellman out of fourth place. Schwab's dollars are infused into the Committee on Jobs, the San Francisco Association of Realtors, the Golden Gate Restaurant Association, SF SOS, and other downtown-business interest organizations. "We're a major company here in the Bay Area and a major employer," company spokesperson Greg Gable told the *Guardian*. "We're interested in political matters across the board — it's not limited to any one party." But it's limited to one pro-downtown point of view.

The brass. The San Francisco Police Officer's Association is another major player, spending some \$913,000 since 1998 on political campaigns. The organization backed candidates Carmen Chu, Myrna Lim, Joseph Alioto, Denise McCarthy, and Sue Lee for super-

visors in 2008, contributions show. All but Chu lost.

At your service. SEIU Local 1021 and SEIU 790 crop up frequently in Ethics data, with a grand total of about \$860,000 in spending over the years. SEIU representatives recently turned out en masse at a Board of Supervisors meeting to urge the supervisors to support a June 2 special election to raise taxes in order to boost city revenues and save critical services from the hefty budget cuts that are coming down the pipe.

Friends in high places. No real surprises here: the Friends and Foundation of the San Francisco Public Library contributed its money to, well, ballot measures that would have affected the library. In 2000, for example, the F and F plunked \$265 thousand into an effort called the "Committee to Save Branch Libraries — Yes on Prop. A." **SFBG**

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For a list of the top 30 donors, 1998–2008, go to sfbg.com.

Budget CONT.

overturned Newsom's veto of its special election legislation, the impacts of that first roundtable were palpable.

"I respect the mayor's perspective, but I believe that by getting on with the election, less damage will be done," Chiu explained as the supervisors pushed ahead with their plans to hold a special election this summer.

Elsbernd opposed the election but expressed frustration with the current situation: "The city is facing a multi-year problem. People are missing the big picture here. I don't want to be part of brokering a deal that is simply going to be a Band-Aid. Let's fix the problems now."

"You could tell the impact of Sean having sat in on the discussions," Duffy observed. "Instead of 'Get over it, this is the way it's going to be,' he understands that we have to work together."

Falk told the *Guardian* that he found Chiu's roundtable "very productive."

"Everyone is feeling the pain

of this recession," Falk continued. "People are losing jobs, businesses are losing sales, which results in layoffs, which results in a bigger strain on the city's services. It's all connected."

But he also noted that a special election on taxes requires a two-thirds vote. "That is a very difficult hurdle," Falk noted, "which is why we have to consider all the pieces, and as we do, the more we realize that June is out of the question."

Chiu continues to reach out to his critics, countering arguments that a special election will cost \$3.5 million — and will be impossible to do by summer — with the observation that, done right, it could result in \$50 million to \$100 million in additional revenues and thereby spare some vital jobs and programs.

"We're facing a \$565 million budget deficit, so if we can raise \$100 million, we'll still have to cut \$465 million. But it would save us from making the most painful cuts," Chiu said, noting he would support pushing the election to no later than Aug. 31 "if there were more firm agreement on elements of a plan that must include structural reforms, layoffs and wage con-

cessions, and new revenues."

But Ballard said, "The mayor doesn't support more revenue without real reform," while promising that Newsom would shortly announce "new cost-saving reforms."

Unveiled the next morning, Feb. 11, during a mayor's breakfast with business leaders, Newsom's so-called local economic stimulus package included more spending on tourism marketing, targeted reduction in the payroll and property taxes, a \$23 million interest-free revolving loan program for local businesses, and tax relief for Healthy San Francisco participants. The package, which must be approved by the board, would actually increase the city's budget deficit.

Chiu says he is open to discussing most ideas in Newsom's economic stimulus package, but that he's concerned about widening the deficit, telling us, "That is why this needs to be done in the context of an overall revenue package and not in a vacuum." **SFBG**

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GOOD VIBRATIONS
GUARDIAN

Wrecked park department

Deep proposed budget cuts to city recreation programs offer a peek into what's to come

By Ben Terrall
> news@sfbg.com

On Feb. 13, in a fourth floor hearing room in City Hall, large crowds of San Francisco Recreation and Park Department workers and supporters showed up on short notice to hear how the department was going to be gutted by deep budget cuts.

Overflow crowds of spilled into adjacent rooms to hear interim department director Jared Blumenfeld announce impending cuts to staff and hours. Although the department's Web site stresses that "all parks, playgrounds, recreation centers, pools, golf courses, gyms, art centers, senior centers, and clubhouses will remain open," the cuts are so deep that all involved knew that the services and facilities will be shadows of their former selves.

Many people told the *Guardian* that they are also concerned that the process is intended to facilitate privatization of many Rec and Park functions, giving city jobs to contract workers who will not be able to duplicate the experience or connection to communities of the city workers they replace.

The Rec-Park Commission will have another hearing on the cuts at 2 p.m. Feb 19 in City Hall, Room 416, with more time for public comment. Activists working for more equitable cuts will stage a protest rally beforehand across from City Hall at 1 p.m.

At the meeting, numerous youngsters and their parents spoke of recreation directors mentoring kids who have few other positive influences in their lives. Many of these Rec and Park workers will be on the

receiving end of pink slips at the end of the month. Blumenfeld announced that 51 full-time equivalent recreation director positions would be cut (the actual number of layoffs will be even higher given than many of the workers are part time).

Blumenfeld explained that \$11.4 million needs to be cut from Rec and Park's budget of the total budget about \$140 million. He described some new ways to raise revenue, including charging entrance fees for the Botanical Garden, increasing pool fees, and charging the SF Public Library rent for the 32,000 square feet where local branches operate on public park land.

But even critics of the department say Blumenfeld is more accessible than his predecessor, Yomi Agunbiade, who was forced out last year after he came under fire for some of his privatization schemes and personnel issues. But raiding library funding, which is protected by voter-approved budget set-asides, is likely to create a backlash from the public.

Blumenfeld said he regretted tapping library funds, but said the move is being forced by budgetary realities. "Ultimately, this is a *Lord of the Flies* situation," he said.

Leah Grant of the group Friends of Potrero Hill told the *Guardian* at the hearing that the playground near where she lives was recently chained shut, leaving at-risk kids locked out. In an e-mail after the meeting, she wrote that it is "very, very difficult to accept that the programs for the disabled and at-risk children are going to be thrown under the bus while the privatization continues to the advantage of the wealthy and the taxpayers of San Francisco are literally being

robbed of our public parks."

Grant also expressed concern that the City Fields Foundation, backed by Gap, Inc. founder Donald Fisher, a controversial funder of conservative causes in San Francisco, has essentially been taking over parks across the city and would further benefit from this year's restructuring by filling the void with privatized services.

Blumenfeld insisted that "rumors" of privatization were unfounded, but admitted that Mayor Gavin Newsom's nonprofit public-private partnership Rec Connect model is a key part of the mix in the new budget arrangements. As the *Guardian* reported ("Connect the connects," Oct. 17, 2007), the Rec Connect model is "private, funded by undisclosed corporate donations, staffed by volunteers who are often city employees or [Newsom's] campaign donors, and unaccountable to any internal controls or outside scrutiny."

One department employee, who spoke off the record due to concerns about job security, told the *Guardian* that "there is not the same level of accountability for those in the Rec Connect program. If they leave the building where they are working, there is not necessarily anyone who is watching them."

Sources within the department say there will be 10 new Rec Connect sites opened to offset the budget cuts, a move that comes at a time when Newsom is trying to raise significant money for his nascent gubernatorial campaign.

"I feel like they're using the financial crisis to push something they've been trying to accomplish for a long time," the source said. "And with this model, there are three to

four layers of paid bureaucracy before these monies get to the kids. What they aren't telling the public is that it is actually cheaper to allow Rec and Park workers to do our job than to pay the nonprofits, even though the workers the nonprofits contract out are making a lower hourly wage."

Lorraine Hanks, a recreation director who has worked with Rec and Park for 16 years, shared similar dissatisfaction with the Rec Connect program. In a phone interview, Hanks told us that "Rec Connect was supposed to come in and create innovative programs. They didn't do that. They wound up doing the same things we were already doing."

Rec Connect spokesperson Jo Mestelle didn't return *Guardian* calls for comment by press time.

Hanks also noted that "under Proposition J, 50 percent of funding was supposed to go to Rec and Park, and 50 percent was supposed to go to DCYF [Department of Children, Youth and their Families]. If we had that original 50 percent, we wouldn't have to lay anyone off."

On the way out of Friday's meeting, Betty Traynor of Friends of Boeddeker Park told us that many seniors and youngsters in the Tenderloin will have no park or safe public space to go to if the proposed cuts to hours go through, and that important programs for kids and seniors will be eliminated. Traynor added that the cuts "will also reduce hours for adult users of the park who have no other open green space in the Tenderloin."

Rec and Park employee Brando Rogers said the cuts would hurt youth who have developed relationships with employees and value these after school programs. "These are long-term relationships," she told us. "They can't be replaced by seasonal contract workers. I'm worried that if these precious mentors have their jobs eliminated, the neighborhoods will just be decimated." **SFBG**

UNION DIVISIONS HURT PROGRESSIVE POLITICS

If you've been reading the *Guardian's* Politics blog, you know that battles between and within some major California labor unions — including Service Employees International Union, SEIU's United Healthcare Workers, the newly formed National Union of Healthcare Workers, and the California Nurses Association — are dividing the movement at a crucial time for progressive politics.

From important federal legislation such as the landmark Employee Free Choice Act to state legislation like the single-payer healthcare bill that Sen. Mark Leno plans to reintroduce in the coming months, philosophical and turf battles between unions have hurt labor's ability to successfully counter corporate power.

"The fight inside SEIU [involving all four unions mentioned above] is one that is going to hurt our ability to pursue and pass legislation important not just to health care workers but workers in general," labor writer David Bacon told the *Guardian*. "There's lots of energy going into jurisdictional battles and I think employers will use this fight against us ... Sometimes it feels like we're going backward."

But the battles continue. On Feb. 18, NUHW plans to picket outside UHW's Oakland offices, protesting SEIU's efforts to hinder NUHW organizing efforts (which we discuss more online). Philosophical differences between SEIU (which has close relationships with national corporate and political leaders) and unions like NUHW and CNA (which take more

adversarial roles with employers and push for fundamental reforms such as single-payer health care) animate the debate.

Meanwhile, even more radicalized unions such as the International Longshore Workers Union have increasingly taken strong stances on immigrant rights and social justice issues like the BART police shooting of passenger Oscar Grant, which they discussed at a Feb. 14 rally that featured UC Santa Cruz professor and activist Angela Davis.

For more on the unfolding labor movement battles and what it means for progressive politics, keep reading the *Guardian's* Politics blog. **(Steven T. Jones)**

Compostmodern

By Andrew W. Shaw
 > news@sfbg.com

GREEN CITY The easier a compost bucket is to use, the more people will use it. But Compostmodern '09 isn't about compost at all — it's about design.



This annual event is a collaboration between the American Institute for Graphic Artists (AIGA) and the Academy of Art University that examines the intersection of design and environmental sustainability.

This weekend's conference, held at various locations around San Francisco, features talks and slide shows by local designers, art installations, workshops, and demonstration projects proving that brown is the new green.

"I'm interested in helping people get a good grounding in what design for sustainability means. The reality is that this industry is still so new," Nathan Shedroff wrote on the Compostmodern blog (compostmodern.wordpress.com). Shedroff chairs the Design Strategy MBA program at California College of the Arts, and will discuss sustainability frameworks at the conference.

Local graphic designer Amy Franceschini (futurefarmers.com) presented some of her work at Compostmodern in 2006. Inspired by all things green, she posed a question that only a designer would ask: if earth-bound plants lean toward light naturally, might design liberate plants to move about freely? There were mixed results to her experiment, but the question alone gets at the spirit of the conference: bridging the gap between the possible and the possibly possible by challenging designers to be environmentalists.

Autodesk brings sustainable design into the world of software by incorporating powerful new analytical tools into 3-D modeling programs used in architectural and other design. "Full-on energy analysis used to be really challenging and expensive," said program manager Dawn Danby, a featured speaker at Compostmodern this year. "We're making software that empowers designers to make a case for sustainability, to make better decisions, decisions that have huge impacts on things like water or energy use. We need to make design a solution, not just a bonus when times are good."

Michael Gelobter, another of this year's Compostmodern present-

ers, told the *Guardian* that the Bay Area's unique combination of companies, researchers, and activists all living together is what makes it the epicenter of the clean-tech revolution. Even though he's a climate strategist, Gelobter is optimistic about the future: "We have to own this change, and in the process solve a lot of other problems like wars and financial waste."

"A lot of our relationship with climate change and fossil fuels has to do with the built environment, the designed environment — our cities, buildings, schools. And the way we design our day-to-day interactions with products," Gelobter continued. "All of those include assumptions about energy use, where we get the energy, and the form that energy comes in. And designers are really the front line in redrawing that. They're the cutting edge of how we make the world different, so they have to be informed about policy and economics, but also [about] people's day-to-day lives, their lived experience of how change might happen. They have to be able to design to those kind of criteria."

That's why Gelobter founded Climate Cooler, shifting his work from policy to shopping and "changing the choices consumers have so that they can take action." He insists that cleaning up the economy is good business. "You stop smoking crack, and you suddenly have all this money to spend on things that are a whole lot healthier. That's true with fossil fuel use and the other things that cause global warming as well."

Gelobter's latest project will equip Intuit's popular QuickBooks accounting software with a carbon-calculator. It's a partial redesign to help small businesses know the impact of their purchasing patterns on global warming, and to "start using that information to make better choices, to save money, save energy, and reduce their [carbon] footprint."

Taking on herculean problems is not for everyone. But Compostmodern seeks to engage top designers with the task of making the seemingly impossible a little more likely. It's a goal that is essential to achieving sustainability on a grand scale and using this economic meltdown as an opportunity to redesign our world. **SFBG**

COMPOSTMODERN '09
 Herbst Theatre, SF
 Feb. 21
 8:30 a.m. - 5:00 p.m.
www.compostmodern.org



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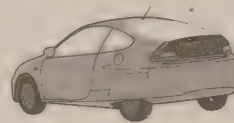
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Dr. Gorton volunteers two days a week to commute to San Francisco to work as a primary care provider at Lyon Martin Clinic — a non profit clinic for women and transgender people located on Market Street in San Francisco.

The Lyon Martin Clinic sees patients regardless of insurance status, ability to pay, or residency. Dr. Gorton has a full patient load and often works late into the night to care for his patients and goes the extra mile for anyone he can!

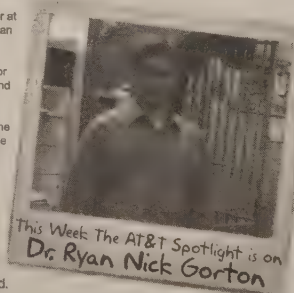
Dr. Ryan Nick Gorton is this week's AT&T Spotlight Community Hero because all the positive changes he and the Lyon Martin Clinic are creating in our community. Energy 92.7 and AT&T will donate \$500 to the Lyon Martin Clinic.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T...helping to raise the bar in our community.



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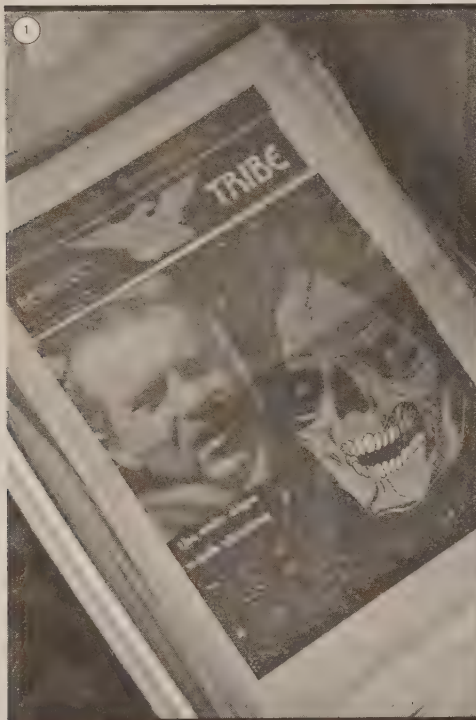
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



FEB. 18-24, 2009
RADICAL

By Johnny Ray Huston
johnny@sfbg.com

Billy X Jennings' It's About Time Web site is the Black Panthers resource, a place where you can learn about current local activity, or that Tommie Smith and John Carlos recently returned to Mexico City. Yet no Web site can match the impact of an actual collection of radical underground newspapers. That's what Jennings is presenting at Babylon Falling, a site that recently showcased art by Panther iconographer Emory Douglas. Jennings and Douglas discuss the show — including archival copies of the *Berkeley Barb* and *East Village Eye* — at its opening, which falls three days before Huey P. Newton's birthday.

Thurs/19
6–9 p.m. (show continues through March 11)
Babylon Falling
1017 Bush, SF
(415) 345-1017
www.babylonfalling.com

WEDNESDAY
FEB. 18

LIT

StreetChild: An Unpaved Passage

Hard luck memoirs have grown extra cheap in recent years, partly due to the celebration of bogus ones. Justin Reed Early's *StreetChild: An Unpaved Passage* (AuthorHouse, 289 pages, \$19.98) is no such thing. While authenticity is far from the be-all or end-all when it comes to writing, it does have value, and Early's story is both true and — even as it quotes tons of pop and house music lyrics — unsentimental enough to recognize salvation in an abusive parent's cancer. It includes time spent on Polk Street and Pike Place, and it intersects the 1984 documentary *Streetwise*. He's sharing it with kids living on the streets today, through readings and outreach work. (Huston)

7:30 p.m., free
A Different Light
489 Castro, SF
(415) 431-0891
www.adlbooks.com

THURSDAY
FEB. 19

VISUAL ART

"Hobos to Street People: Artists' Responses to Homelessness from the New Deal to the Present"

A recent installment of the *Guardian's* Local Artist spot showcased Jane "in vain" Winkelman, whose blog (at www.janeinvainwinkelman.blogspot.com) includes colorful, energetic, fist-in-your-face paintings about the SF Bay oil spill and the mind control of Britney-and-Lindsay-mania media. Winkelman contributes a work to "Hobos to Street People," a new exhibition about homelessness that would be timely if the subject wasn't everpresent. The show spans 75 years and gathers 30 artists. It includes work by local forces such as Winkelman, Christine Hanlon (who paints the Third Street corridor circa 1988), and the SF Print Collective, and old and new art by Dorothea Lange, Kiki Smith, Sandow Birk, and Paul Weller. (Huston)

Noon–4:30 p.m., members and kids free, \$3 non-members

California Historical Society
678 Mission, SF
(415) 357-1848
www.californiahistoricalsociety.org

THEATER

You're Gonna Cry: A Solo Narrative for the Stage

The rough re-mapping of communities that follows capitalist accumulation is no breaking news story — it's more like a moving battlefield in a perpetual war on the poor and politically disadvantaged. Its lines have been drawn through the Mission for some time. Gentrification is complicated: recently a group of Mission denizens fought the planned opening of L.A.-based American Apparel on Valencia Street. The protesters fit the same (recently arrived) demographic that made AA and company sniff avidly at Mission District pavement. But they claimed the right to shape the neighborhood. It's a good time to mull over such things with poet, playwright, and novelist Paul S. Flores, whose new theater project asks, with a crack of rhetorical whiplash, "How can gentrification be violent if artists started it?" (Robert Avila)

7 p.m. (also Sat/20, 7 p.m.),
\$7–\$10
Red Poppy Art House
2698 Folsom, SF
(415) 826-2402
www.myspace.com/paulfloresrepresenta

LIT

Poetry for the People

Poetry in the Bay Area has often had a musical aspect. That's particularly the case for the slew of young, talented poets who grew up with hip-hop and are as inspired by Parliament-Funkadelic and Andre 3000 as they are by Nikki Giovanni and Wordsworth. Such generational evolutions will be on full display at Poetry for the People's Black History Month Showcase, which also bills itself as a "multigenerational poetry conversation." An arts activism program, Poetry for the People was founded by the late June Jordan. This event features poet Tyehimba Jess and spoken word artists Chinaka Hodge and Nico Cary. Aya de Leon is the host. (Jamilah King)

7:30 p.m., \$5–\$10
La Peña Cultural Center
3105 Shattuck, Berk.
(510) 849-2568

www.lapena.org
www.myspace.com/poetryforthepeople

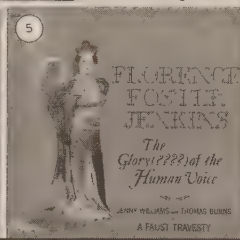
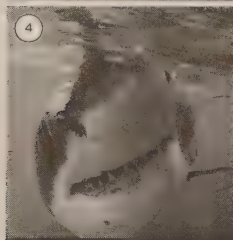
FRIDAY
FEB. 20

MUSIC

Necks

Listening to a single-track album by Australian jazz trio the Necks might be the closest one can come to experiencing time travel. Pianist Chris Abrahams, drummer Tony Buck, and bassist Lloyd Swanton usually start out simply — perhaps with a single repeated chord, a drizzle of hi-hat, or a cough of a bass figure. And then, like an incoming tide, the piece builds, until 20 minutes later you have been imperceptibly carried far out to sea. That first hook is now but a faint sliver — a distant buoy amid the gorgeous, shimmering surround of sound. Tonight marks the group's first visit to SF, so don't pass up what's sure to be a transpoitive musical experience. (Matt Sussman)

With the Drift
7:30 p.m., \$20
Swedish American Hall
2170 Market, SF



(415) 861-5016
www.cafedunord.com

FILM

San Francisco Ocean Film Festival

It's official: this town now has a film festival for every potential audience member under the sun — and in the sea. The sixth SF Ocean Film Festival reaches out to the ever-elusive mollusk-fan demographic (with *Cuttlefish: The Brainy Bunch*); the less-elusive devotees of all things shark (an entire program of films, including the locally made *The City of the Shark*, is followed by a panel discussion on our finned friends); and surf-movie aficionados (*Musica Surfica*) who seemingly have a great white-size appetite for new and different films set among the waves. The doc-heavy festival also addresses the environmental concerns — pesticides, global warming, irresponsible tourists — that affect its films' subjects, as well as the humanfolk who are working to protect oceans worldwide. Plus, there's a flick called *Attack of the Sea Slugs* — what's not to love about that? (**Cheryl Eddy**)

7 p.m. (continues through

Sun/22), \$10 (\$60 for festival pass)
Cowell Theater
Fort Mason Center, SF
(415) 561-6251
www.oceanfilmfest.org

MUSIC

Andre Williams

The Black Godfather is back. Or Mr. Rhythm, if you prefer — that's what Redd Foxx called him, anyway. Andre Williams is here with his legendary brand of uncensored and perverted old-man soul. After a brief and probably stifling stint at Motown writing for "Little" Stevie Wonder, Williams worked for the Chess label and was responsible for penning Ike and Tina's classic "Shake a Tail Feather." He also collaborated with Parliament-Funkadelic. Now in his 70s, this man has seen it all, from crack addiction and homelessness to a revitalized career working with the likes of Quintrone, the Dirtbombs, Jack White, and Jon Spencer. He's also the subject of a documentary film at the Noise Pop Film Festival. Long live Andre Williams! (**Andre Torrez**)

With the Flash Express, the

Sermon, and DJ Shane White
9 p.m., \$14
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

VISUAL ART

Rachel Kays: "The Colony"

Whether galvanized in gouache or grounded in graphite, formerly SF-based visual artist Rachel Kays's work has a self-declared obsession with royalty. Like a British tabloid read aloud by someone with a sexier-than-thou accent, her explorations of fame and wealth will make you whisper, "Don't stop." For this solo show, the promising California College of the Arts graduate provides an exquisitely colored take on the Colony Club, New York City's prestigious private women's social club, founded in 1903. Her fantasy world is real. Plus, where else in the Mission District can you wear your faux-fur watchband and feel underdressed? (**Ari Messer**)

7–10 p.m. (continues through March 22), free
Triple Base
3041 24th St., SF
(415) 643-3943
www.basebasebase.com

Where else can you wear your faux-fur watchband and feel underdressed?

SATURDAY FEB. 21

MUSIC

The Pets, Buzzer, and Bare Wires

The only reason to get out of bed is for fun. The Pets hit the nail on the head with their song "I Want Fun," a virtual anthem for any slacker who spends daytime hungover, only to repeat the process because nightlife is everything. Sound all too familiar? Enjoy the resurgence of San Fran punk psychedelia by way of the Pets and two other Oakland bands, Buzzer and Bare Wires will take you through a bit of a time warp to the 1970s. Check 'em all out — they're fashionable in a grungy, leathery sorta way, and collectively they've got lots of hair. Hip hair, that is. (**Torrez**)

9 p.m., \$6
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

FILM

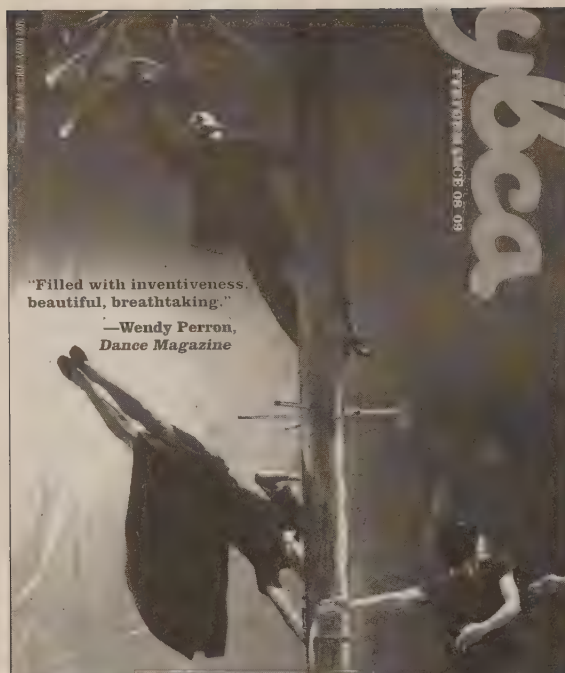
Death in the Land of Encantos

Spend some time with Lav Diaz. Get to know his experience of the Philippines. In the case of Diaz's 2007 *Death in the Land of Encantos* — not the longest movie Diaz has made — this means committing to nine hours and five minutes of movie-watching, with a lunch break. Diaz wants you to go deep into the aftermath of a disastrous typhoon, the enigma of a volcano, the present torture of activists, and the hangover from martial law — otherwise, why bother? An inspiration to brash and innovative younger directors such as Khavn de la Cruz and Raya Martin, and to thoughtful film writers such as Alexis Tioseco, Diaz is central to the truly unique film and video activity in and near Manila. He's even been part of a band (the Brockas, named after the late gay filmmaker Lino Brocka) and, as a solo musician, he created a Neil Young– and Nick Drake–tinged score for his 2008

CONTINUES ON PAGE 18 >>

(1) An issue of the *Berkeley Tribe* from Billy X Jennings' *It's About Time* archive (see "Radical"); (2) *Kindred Spirits*, 1997 linocut by Ed Gould (see Thurs/19); (3) cover of *StreetChild: An Unpaved Passage* by Justin Reed Early (see Wed/18); (4) the star of *Great White Shark: A Living Legend* (see Fri/20); (5) cover of *Florence Foster Jenkins' The Glory (????) of the Human Voice* (see Tues/24); (6) still from *Lav Diaz's Death in the Land of Encantos* (see Sat/21); (7) *Andre Williams* (see Fri/20).

PHOTO OF BERKELEY TRIBE BY
SHAUN ROBERTS



"Filled with inventiveness, beautiful, breathtaking."

—Wendy Perron,
Dance Magazine

PAPPA TARAHUMARA // SHIP IN A VIEW

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PICKS CONT.

eight-hour film, *Melancholia*. Pack a meal, and spend some time with Lav Diaz. (Huston)

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SUNDAY FEB. 22

LIT

Manic D 25th Anniversary Celebration

All hail Manic D. Over the course of 25 years, it has added more a few shelves' worth of Bay Area books to the greater publishing world — the kind of unique stuff that might not be around if not for publisher Jennifer Joseph. Where else would you find a collection of pet noir, Michael Bernard Loggins' imaginative lists, wild queer comics (anyone who prints G.B. Jones knows genius), early works by Beth Lisick, and recent ones by children's fabulist Francesca Lia Block? Italian American writers, including another powerful local D, Diane DiPrima, read at a celebration for the press' silver anniversary. (Huston)

2 p.m., free
Bird and Beckett Books and Records
653 Chenery, SF
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TUESDAY FEB. 24

MUSIC

Celine Dion 2013

As if they had sailed through the blackest realms of space and time — light years away from the planet where the Quebecois humanoid Celine Dion dwells — in order to record interplanetary sounds, the electro-ambient outfit Celine Dion 2013 delivers hypnotizing drones and oscilloscopic synth waves that sound like what Darth Vader would throw on the stereo if he wanted to chill out. In an oblique homage to the French-speaking "My Heart Will Go On" chanteuse, the SF band's catalog includes songs with titles like "Oui Oui,"

"Sept," and the ominous "Huit." The sound of this music conjures visions of lonely and enigmatic cosmic landscapes that are interrupted by the occasional intrepid visitor, wandering bit of debris, or dying star. (L.C. Mason)

With Ghost to Falco and Imra
9 p.m., \$5
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www.hemlocktavern.com

THEATER

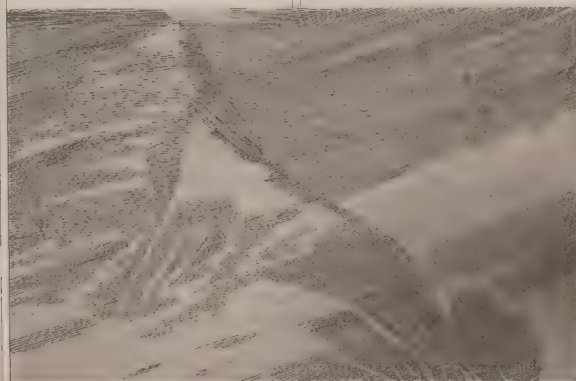
Souvenir

I love Florence Foster Jenkins. I have a 10-inch vinyl copy of her circa 1940s recording *The Glory (???) of the Human Voice* (RCA Victor). I remember walking into the Castro District with no less an opera queen than Rufus Wainwright to show him a copy at Medium Rare Records. Most opera divas are "damned ladies," as Wainwright — who was better back then — phrased it. Not so Ms. Jenkins, the New York City socialite and Verdi Club founder whose weird rainbow of coloratura antics make for the ultimate example of enthusiasm's triumph over talent. From fateful F-

sharp-inspiring taxi rides to a final date at Carnegie Hall, her life was the stuff of theater, if not opera, and it gets the theatrical treatment in Stephen Temperley's play *Souvenir*, which arrives at A.C.T. complete with Judy Kaye in the starring role. Dine on some turkey tetrazzini and then dash to your seats. Brava! (Huston)

8 p.m., with prologue prior to performance (show continues through March 15), \$12–\$55
American Conservatory Theatre
415 Geary, SF
(415) 749-2228
www.act-sf.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Inga Dorosz

TITLE *Mountain* (14 by 11 inches, pen and pencil on ink)

STORY This piece is from a series devoted to transitional spaces. The basic construction units for these drawings (which include some nine-foot scrolls) are parallel lines. For those classic prose lovers who are adept in Morse code, some of the resulting mountain planes also provide a bit of reading pleasure.

SHOWS "Land — Morse Code," through March 12. Tues.–Sat., 11 a.m.–7 p.m. Michael Rosenthal Gallery, 365 Valencia, SF. (415) 552-1010, www.rosenthalgallery.com. Upcoming projects include showing a selection of drawings at Mountain View's Community School of Music and Arts and taking part in a residency at the Atlantic Center for the Arts in New Smyrna Beach, Fla.

WEB www.ingadorosz.com, www.irreverentart.com



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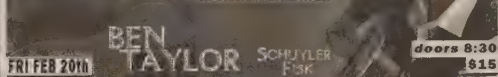
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FREE-2
DRINK MIN



TUE FEB 24th

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\$12

WED 2/28/ DOORS 7:30PM / \$15
NOISE POP 2009
FRENCH KICKS
THE BROKEN WEST • HERE HERE • THE DON'TS
SAT 2/28/ DOORS 7:30PM / \$15
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DAME SATAN

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NOISE POP '09 AND THE BAY BRIDGED PRESENT

BOB MOULD
MARK EITZEL
DONOVAN QUINN • JASON FINAZZO

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Frozen River's Melissa Leo is Oscar's top underdog.

PHOTO BY JORY SUTTON

Golden eye

AWARDS SHOW I'm actually pretty jazzed for the 2009 Oscars: there are some exciting nominees, and the broadcast is guaranteed to be less dull with Hugh Jackman (the first-ever adamantium-enhanced host!) guiding the proceedings. But before Feb. 22's awkward montage of dead Academy members (farewell, Paul Newman!), stiffly scripted banter 'twixt presenters, and inevitable fashion faux pas, it's important to pick your favorite and least favorite nominees. You gotta know whom to cheer (and jeer) once you have a bottle (or two) of champagne in your system. My opinions on the big races below.

Best Picture I hated *The Curious Case of Benjamin Button*. Mediocre *The Reader* is taking up what should have been *The Dark Knight's* nomination. *Frost/Nixon* was great, but mostly for Frank Langella's performance. To the likely winner: *Slumdog Millionaire*, I'm just not that into you. If there is any justice, it'll be a *Milk* victory — or a write-in campaign will give *The Wrestler* its due.

Best Director All who helmed Best Pic nominees are represented here (sorry, Darren Aronofsky). Normally I love David Fincher, but *Benjamin Button* has soured my good thoughts of 1995's *Seven*,

1999's *Fight Club*, and 2007's *Zodiac* (which was an awesome, unfairly overlooked movie). Danny Boyle will probably take it for the crowd-pleasing *Slumdog*, but I gotta go with *Milk's* Gus Van Sant. You're the man now, Gus! **Best Actor** Richard Jenkins had quite a 2008. I know he's tipped here for *The Visitor*, but he was also aces in *Burn After Reading* and, uh, *Step Brothers*. He won't win, though, and neither will Langella for his trickiest of Dick Nixons. For me, it's a two-man race: Sean Penn for *Milk* and Mickey Rourke for *The Wrestler*. Very different performances, but both worthy of Oscars. I have no idea what Brad Pitt is doing here, but the teaser trailer for *Inglourious Basterds* has made me almost forgive him for aging in reverse.

Best Actress I didn't really dig *The Reader*, but goddamn it! They gotta give this to Kate Winslet (who should've been nominated for *Revolutionary Road* instead). Meryl Streep and Angelina Jolie already have Oscars, and Anne Hathaway just starred in *Bride Wars*. The fantastic Melissa Leo wins just by being nominated — unless she pulls off one of those crazy, Adrien Brody-style upsets that Oscar kicks down once in awhile. (Cheryl Eddy)

THE MIX

- (1) Stairwell Sisters, Black Crown String Band, Mad Cow String Band, Café Du Nord
- (2) Master Musicians of Jajouka, Yoshi's
- (3) SECA opening, SFMOMA
- (4) YouTube star and "everyday normal guy" Jon Lajoie, Cobb's Comedy Club
- (5) P.O.S., Bottom of the Hill

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music

Oh, say can you see Thee Oh Sees, left? Band leader John Dwyer will be haunting Noise Pop '09 with the aforementioned and the Drums. Also playing the festival: Montreal mystery combo Clues, top right. And playing at 924 Gilman are Indianapolis' Zero Boys, bottom right. Boy, oh, boy.

THEE OH SEES PHOTO BY SARAH CASS



NOISE POP PUZZLE: CLUES BLUES

What is this magical mystery band, Clues, that is headlining Noise Pop? One track wafting through the meshes of the Internets gives off the brainteasing fragrance of rickety rock 'n' roll and weird old Canadian electronics. Otherwise all one can tell is that they hail from Montreal and include former members of the Unicorns and Arcade Fire.

I got a clue or two from sweet-tempered ex-Unicorner Alden Penner, 26, on the horn from up north. Unlike the Unicorns, Clues is slowly unfolding, upon much reflection, after he and ex-AF member Brendan Reed decided to form a combo in 2003. They put out a split 7-inch two years later. "The intention of having a band together has been basically not to try to force anything," Penner said. "I think making a band work is something that requires time and it's something you want to be gentle with." Now they're working at Hotel2Tango on an LP that will "soon be bequeathed on the world" thanks to Constellation Records. Clues' Noise Pop show will be their first in the Bay Area — live performance is another mystery they're grappling with. "It's got a lot of rough edges to it," he said, "and I think that has to do with who we are as a band as much as it has to do with the fact that our percussion involves saw blades and rusty metal."

Feb. 28, 9 p.m., \$12-\$14. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

Days of being wild

By Kimberly Chun
> kimberly@sfbg.com

SONIC REDUCER A much-fog-gied, foggy notion worth repeating: if the natural creative energy coming off John Dwyer of Thee Oh Sees could be harnessed, we'd all be muttering, "What global warming? When's the next Oh Sees show? Mama needs to warm her digits with some super-heated, Grade-A crudo rock 'n' roll."

Yep, dude has been in a grillion bands including the Coachwhips, Pink and Brown, OCS, the Hospitals, and now Thee Oh Sees and the Drums. His artwork pops up in the legit exhibits like last year's "Bay Area Now" installment at Queen's Nails, and hell, he's even talking about writing a feature film centered on his folk-garage-noise amalgamation Thee Oh Sees. Entire scenes are forged from this kind of go-go gumption — and yessiree an argument could be made that the San Francisco underground music and art whirls would be the sadder, sorer, and definitely less shit-stirring if Dwyer never moved here a decade ago. If Noise Pop aims to home in on independent culture, it need look no

further than this man, who I checked in with as he prepped the perfect chilly-weather meal, chili, on the brink of his Noise Pop shows.

SICK OR SAD? TAKING THE TEMPERATURE OF THE SAN FRANCISCO MUSIC SCENE

"I think there's a lot of great stuff from veterans — also new young shit, the second wave from when I've been here. I think there will always be something rad under the covers."

"I think there's a lot of generator shows under freeways, people playing every night. For younger people it's same thing I had when I moved here: those house parties where people get wasted and all the bands are playing."

THE WAY TO THE NEXT GREAT HOUSE PARTY

"I don't find myself at house parties every week anymore. I'm not as apt to dig in as hard as I did in the past. I *did* get older. Sometimes you find, 'Shit, I'm 32. I don't want to be here. I gotta go home.' It's cool, though."

THEE WAY OF THE DRUMS

"The Drums is mostly Anthony Petrovic [Ezee Tiger, the Hospitals] and me sharing a drum kit and playing unison drums, prep-rally style with vocals. It's exhausting." I wonder, do you two have much experi-

ence with prep rallies? "Anthony was a cheerleader. I'm totally serious."

THEE OH SEES SOS

"There's a new album coming out on In the Red called *Help*. We just finished it with the same guys and same production: Chris Woodhouse in the Mayyors. We recorded in a hangar in Sacramento where *Tape Op* is made. I think it has a similar value as the last one except we recorded on two-inch tape rather than half-inch so the sound is lush." Is it Beatles-inspired? "I listen to the Beatles all the time. I guess it might be a Beatles tribute — why not? Except it doesn't have an exclamation point and we haven't worked on a film yet."

THE WAY OF CASTLEFACE

"I love vinyl, and it's nice to put out people's first record, too. And it's an honor to put out records by people who are making good shit." **SFBG**

THEE OH SEES

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THE DRUMS

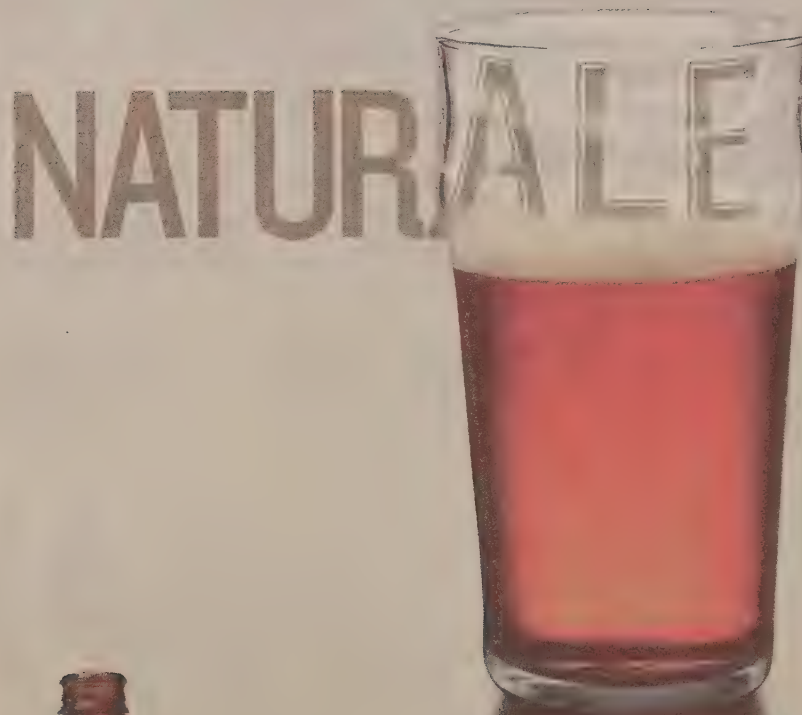
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PUNK POP RIDDLE: ZERO BOYS

Like many other newb admirers, I never knew about Zero Boys during their brief existence from 1979 to '83. But then I got a copy of their thrice-reissued debut, *Vicious Circle* (now *Secretly Canadian*) in my hot little mitts — love that punk pop primitivism. During its short life the Indianapolis group never played the Bay Area: its 1982 SF storefront show was unceremoniously canceled. The Zero Boys broke up soon afterward, with bassist Tufty joining Toxic Reasons and relocating to the Bay, but the outfit has reunited with each reissue of *Circle* — a recording that's found quite a rep for itself as a lesser-known hardcore gem.

Now, with the reemergence of *Circle* and *History Of*, a collection of unreleased recordings, a promoter fan is flying them out to play. "There's been very little effort to revive the band on this end," said vocalist Paul Mahern, 45, from Bloomington, Ind. "It's all fan-driven." The appeal of this record — which Mahern made at 17? "There's a snotty kids thing, but there's also this real musicianship. Also we were among the first wave of American hardcore that was also pop punk," he said. "Scratch the surface below Green Day, and you get the Zero Boys."

Fri/20-Sat/21, 7 p.m., \$10. 924 Gilman, Berk. www.924gilman.org



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A girl and her guitar get down and stay down: Thao Nguyen kicks back at Swedish American Hall where she will perform solo on Feb. 26 | GUARDIAN PHOTO BY KEENEY AND LAW PHOTOGRAPHY

NOISE POP '09 WHITHER INDIE?

What is indie now that Death Cab for Cutie, Animal Collective, the Shins, and TV on the Radio are part of the mainstream cultural conversation, making inroads on the *Billboard* charts and scoring award nods? Jordan Kurland — who heads the Noise Pop festival along with founder Kevin Arnold and, for that matter, manages Noise Pop vet Death Cab — definitely has pondered the question. "It would be interesting to do a chart on how many bands that played Noise Pop have won Grammys," he muses. Every year he and Arnold reassess whether to continue this clear labor of love ("We don't make money," Kurland confesses. "We haven't cracked that yet."), and this year, despite the tough economic environment with the number of shows contracting and the event's music industry conference expanding, the two decided to hold steady. "We're still here championing independent culture," Kurland affirms. After all, "now we're so close to 20. And then once we get to 20, it'll be, 'But we're so close to 25!' We just really love it. The community still cares about it. And we'll be inspired as long as people show up for shows and keep talking about it." (Kimberly Chun)

NOISE POP '09 — which includes a film fest, art exhibits, and a craft fair — runs Tues/24–March 1 at various venues. For the complete schedule, go to www.noisepop.com

The Tao of Thao

Easy does it with yarn-spinning indie songwriter Thao Nguyen

By Kimberly Chun
✉ kimberly@sfbg.com

Coping with the backhanded compliments are just one pre-occupational hazard for musicians as they take stumbling baby steps toward the mighty kingdom of mad skills — and Thao Nguyen, she of Thao with the Get Down Stay Down, is no exception.

"I used to sing even more off-key, if you can believe it," says the 24-year-old matter-of-factly. She's hunkered down behind a cup of green tea, knuckle-length sweater sleeves shielding her fingers from the chill wafting in the door of a Haight District café. When Nguyen first slung on a guitar and began to find her voice as a Lilith Fair-inspired teen, one of her uncles would respond to her performances by offering her a plate of food. "Which is terrible to do to a kid," Nguyen recalls with amusement. "He'd say, 'Here, you're moaning as if you're very hungry. I brought you food so you would stop.' Which is funny but also terribly demoralizing when you're 15!"

"So all that to illustrate that I've never considered myself a vocalist," Nguyen continues, not feeling sorry for herself in the slightest. "I started singing because I started writing." The sensuous, alto rasp of Lucinda Williams and Nina Simone are her vocal models today. "But yeah, I'd never call myself a singer. A taxpayer, tax evader, maybe," she jokes, "but..."

Taxes are at the forefront of the songwriter's noggin: she's just back from Portland, Ore., where she and the Get Down Stay Down—ers Willis Thompson and Adam Thompson recorded the unvarnished beginnings of her fol-

lowup to her 2008 Kill Rock Stars debut, *We Brave Bee Stings and All*, with that recording's producer Tucker Martine (the Decemberists, Sufjan Stevens). Now she's content to settle briefly into a Haight sublet, though amusing yarns about her tour adventures, sprinkled with charmingly self-effacing, witty asides, spill from the songwriter. With her hair spraying in spikes from a rough bun atop her head and a slender build beneath thin layers of knits, Nguyen is the poetic pal you'd happily rope into a larky day trip, an impromptu art project, or simply a mug of tea: smart (she successfully graduated from the College of William and Mary with a degree in Sociology and Women's Studies in 2006, despite following her performing muse throughout with fellow student Willis), slightly distracted, and surprisingly grounded (women's advocacy work is a passion; she's worked at domestic violence shelters and yearns to volunteer at the Rock 'n' Roll Camp for Girls; and then there's those taxes).

Bee Stings reflects its maker in its sprawling, multi-hued, shambling assemblage of tunes. Loose, lovable, and surprisingly hook-laden, this album sets Nguyen and her hungry-blues wail in an inviting landscape resplendent with frisky banjo and jittery rhythms, rubbery moments of spare twang, slouching blues guitar, and a lazy horn section plucked from the swampy South. She describes her little-distributed first album, *Like Linen* (Trust Me Incorporation, 2005), as folkier — with *Bee Stings* one can imagine an attempt to capture the mercury glimmers of Nguyen's very essence.

"I've always had a very low attention span," CONTINUES ON PAGE 34 »

ANOTHER BLUE WORLD: ODAWAS SCORES A SYNTH-POP BEAUTY WITH THE BLUE DEPTHS

"Cinematic" is one the most overused adjectives in the music reviewer's lexicon, practically guaranteed to appear at the first sign of a Morricone-like expanse of sound. And yet, how else to describe *The Blue Depths* (Jagjaguwar), the lush new album by Odawas steeped in the stormy synth scores of Vangelis (*Blade Runner*) and Joe Serra (*The Big Blue*)?

Meeting the duo for a beer in Berkeley, where they've recently relocated from Chicago, the talk was as likely to turn on a scene from Neil Jordan's film *Mona Lisa* (1986) as the baroque night flights of Scott Walker. "There was actually a [keyboard] setting I used on the demos called 'Movie Soundtrack,'" vocalist Michael Tapscott confesses, though his partner Isaac Edwards' glacial arrangements plunge deeper than any prefab setting. "I'm not an engineer or programmer by any stretch of the imagination," Edwards tells me, "but that's exactly what I was doing on this album. A lot of it was me doing things you're not supposed to do with the synthesizer."

The duo's first two records indulged concept album excess, but for *The Blue Depths* they made a conscious effort to have each of the songs stand on its own before embedding it into the swirling synth architecture that Edwards repeatedly describes as a "world." It worked: the hooks of "Harmless Lover's Discourse" and "Swan Song for the Humpback Angler" lodge in your brain for days, but the actual listening experience is submerged in the narrative of the arrangements — the way a Neil Young-ish harmonica rises from the mists of "Moonlight/Twilight," for instance, or how a processed guitar lead punctures the drifting "Secrets of the Fall."



Tapscott and Edwards first met at Indiana University, bonding, appropriately enough, over film reviews: Tapscott was an editor of the school paper and took a shine to Edwards' taste in movies. Neither had experience in other bands before Odawas, perhaps providing some of the innocence required to skip straight to crafting epic recordings.

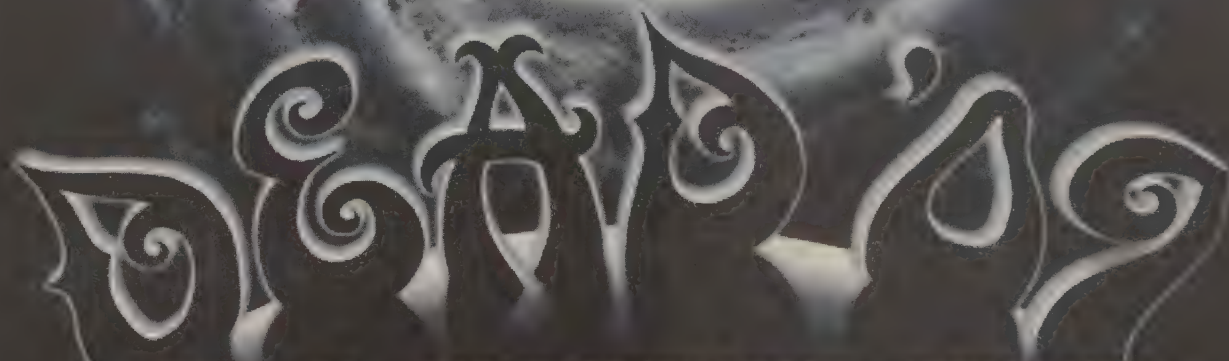
The desire to set out over unknown terrain underlies the duo's name, which has autobiographical resonance for Tapscott. "When I was little, my family would spend summers up in northern Michigan, and off in the distance of the lake there was an island named Beaver Island," he explains. "We'd take our little blow-up raft out, but it was 20 miles away, and we were never going to get there. And that's where the Odawa [tribe] lives, on Beaver Island.... It's a nod to the distortion of childhood memory."

When I talked to M83's Anthony Gonzalez last spring about his John Hughes-inspired album *Saturdays=Youth* (Mute, 2008), he drew similar parallels between daydream memories and imaginary soundtracks. Who knows what dizzying heights Odawas might reach in their new home by the Bay, where movie love is nothing but a case of *Vertigo*. (Max Goldberg)

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Look to the skies: N.A.S.A. scans the horizon for good, clean fun.

NOISE POP '09

Take off

High concept, big stars — N.A.S.A. taps an ambitious spirit

By Mosi Reeves
> a2cletters@sfbg.com

With more than two dozen headliners mashing and hanging together, *The Spirit of Apollo* (Anti-) promises pop ecstasy of the heavenly, spatial variety. DJ Zegon and Squeak E. Clean, the two wheelers and dealers behind the project, aspire toward a greater good, namely, bringing together people of disparate musical and geographical backgrounds — hence the name North America-South America (N.A.S.A.).

The Spirit of Apollo arrives a decade after Prince Paul's double whammy of all-star concept albums, *A Prince among Thieves* and his collaboration with Dan "the Automator" Nakamura, Handsome Boy Modeling School's *So, How's Your Girl?* (both Tommy Boy). At the time, *A Prince among Thieves* — praised in a memorable *Guardian* essay by Oliver Wang titled "A Great Day in Hip-Hop" — towered as a complex opera of friends turned enemies, a Greek tragedy performed in the urban street.

N.A.S.A. seems inspired by that earlier era of overstuffed musical junk-anos. But they don't get too deep. After all, the global village should be fun, right? So instead of dense narratives on international privatization, outsourcing, and proxy wars, Zegon and Squeak produce party fodder such as "Samba Soul," with Del the Funky Homosapien and DJ Q-Bert, and "There's a Party," with George Clinton and Chali 2na. The songs emphasize good, clean fun. A few of the rappers — notably Method Man on "N.A.S.A. Music" — sneak in f-bombs, but most are on their best behavior. Even Amanda Blank, notorious in club circles for waxing lyrical about poontang and peckers, keeps it PG on "A Volta."

The Spirit of Apollo appears safe for urban bourgeoisie with small children, but will anyone else find it listenable? Squeak built his name producing albums for the Yeah Yeah Yeahs — he's a producer of the engineering-and-microphone-placement variety, not a beatmaker à la Kanye West. Zegon's musical career in Brazil is less known. As a result, the music doesn't really boom and bump, instead opting for peppy skitters of funky hip-hop.

The duo soars, however, by launching incongruously great combinations. As two artists devoted to grotesqueries of the criminal and pornographic kind, Tom Waits and Kool Keith make a perfect match, even if the Gorillaz-like lurch of their "Spacious Thoughts" is hardly provocative. And the hipster dream pairing of West, Lykke Li, and Santogold over the Madonna-lite electro-pop of "Gifted" makes for a shining pop moment.

It's that all-celebrities-are-friends-with-one-another myth that makes *The Spirit of Apollo* an intriguing dinner party — or, more accurately, a VIP-clogged backstage at Coachella or South by Southwest. Naturally, West and company talk about how cool they are and the burdens of fame. But with, an hour-and-20-minute runtime, *The Spirit of Apollo* talks your ear off. It's as if you got to the party early, got stuck cleaning up afterward, and at the end could only conclude, "Damn, that was a long-ass album." **SPB**

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TO SLEEP, TO DREAM:
SLEEPY SUN SHINES ON

I love to grab me some winks. And who doesn't enjoy a blazing ray? Ergo, Sleepy Sun — bred in Santa Cruz but oh-so-appropriately bunked down these days in the Sunset — is my new cozy cuppa Vitamin D dream-psych — bursting with fuzzed-up, furry freak riffs, drums that skip and play freely in Ginger Baker-ed fields of jazz-inflected groove things, and dizzying layers of narcotic vocals.

Less noise-besotted and heavy on the heaviness than other once-'Cruz-centered kindred like Comets on Fire and Mammatus, Sleepy Sun hit its own lazy-day high with Brightblack Morning Light-style blues-rock. The band drifts on the gnarly curlicues of guitar and limpid washes of organ before crashing headlong into what sounds like a simian love-in on "White Dove" from *Embrace*, due for worldwide release in May on ATP Recordings. I spoke to vocalists Bret Constantino and Rachel Williams as they sat in a tree and pattered around during a Golden Gate Heights Park video shoot for the aforementioned song. Next up: the band, which has barely toured, will live in a van for the next three months, playing South by Southwest and All Tomorrow's Parties in England.



ON SF/SC PSYCHEDELIA

"I'd say our music is honest rock 'n' roll," says Constantino. "It's a concoction of six different songwriters that pick up on different things and are attracted to different sounds. But we're not going to shy away from the fact that there seems to be a psychedelic music movement. We don't have a problem with being lumped in with that!"

"The funny thing is when we all moved to Santa Cruz to go to school, Comets [on Fire] had just left there. Everyone would

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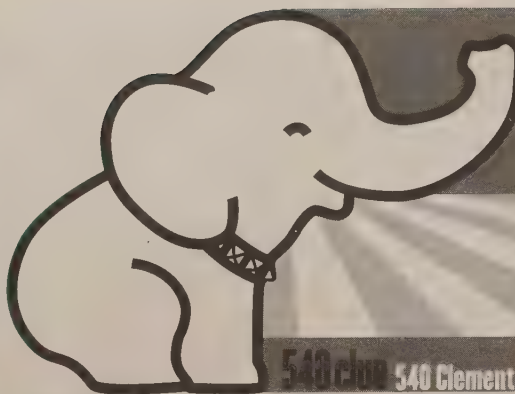
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The Spirit of America

J. A. A. is the son of Steven L. Green and Jill Ziegen. This entry was written by Steven and David Green and Christa D. Green. We are all teachers and live near and far from the mountains of Northern Italy.

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are the most common and most serious. As the child grows, the child's body becomes more and more like an adult's. The child's body becomes more and more like an adult's. The child's body becomes more and more like an adult's.

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March Of The Zapotec and Nahuatl In Holland

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How to push misty, watercolored memories of home and a past forged on the other side of the globe through the filter of today and still hold onto the mirror shards of identity? There's a bittersweet irony to the idea that now, with the release of Sholi's evocative, impressively detailed self-titled album on Quarterstick, the Davis-born Bay Area band might be forever known in some parts of the Iranian American community for its take on Iranian pop of mourning to a departed lover.



"We kind of reinterpreted the song and framed it as being about the Iranians who left Iran and that whole migration," vocalist-guitarist Payam Bavafa. He grew up listening to Persian music with family at home and to Western sounds among friends. "When some of my relatives heard it, they said, 'Omigod, when I heard this I started crying. This is the song of our migration.' I was like, '*Really?* That's how you think about it, too?'"

The quickie recording — tracked to tape by Greg Ashley in his home, made in response to the anti-Iranian rhetoric of November 2007, and eventually included in a *Believer* comp — stands in contrast to the careful, lengthy process Bavafa, drummer Jonathon Bafus, and bassist-vocalist Eric Ruud undertook in creating their first full-length. The graceful, ever-growing, and seamless-seeming full-length was assembled in part at Eli Crews' New and Improved Studios in Oakland and in part at various members' homes, with the help of co-producer Greg Saunier, who began his contributions to *Shoh* in 2006 via e-mail while on tour with Deerhoof. Much like "Hejrat," the album revolves around memory and the way we construct it, a focus of Bavafa's work as an engineer in a neuroscience lab.

Songs like "Spy in the House of Memories" embody the disc's overall "spirit of fragmented recordings and recycled ideas," as Bavafa puts it, though others such as "November Through June" play with the "idea of wanting to be where you're not currently. This idea of wanting to be somewhere else or someone else — and essentially everything is right in front of you."

All of which sounds like no small amount of the immigrant experience of Bavafa's parents is making its way into the music of Sholi, a moniker taken from the vocalist's childhood nickname. Elements of an exiled culture also pop up in the puchishko-po-*"Hejrat"* cover art, which depicts Bavafa's parents watching a hulking, fireplace-like TV appearing to air a YouTube video of Googosh: "Our parents look at Iranian TV and radio — they have their own portal," muses Bavafa, "and I have mine." (Kimberly Chun)

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CONT. »
always talk about, 'Oh, Comets on Fire — they're the Santa Cruz flagship band.' But where are they and why aren't they ever playing?' I always found that interesting."

"[Santa Cruz] is a very unusual bubble, a beach bubble," opines Constantino. "I find that it's the perfect place to develop as an artist and as a person, y'know — just because the culture there is so open and forgiving to weirdness, to eccentricity."

"We all met in school in Santa Cruz," says Constantino. "We wanted to

make a career out of this or give it a shot, so we moved out of our house in Santa Cruz. We still do live together. It's like a big giant family."

"Brett and I live in same room — it's great," Williams says later. As a couple? "We just sleep in the same room — in two different beds. But we love rumors, so spread it!" (Kimberly Chun)

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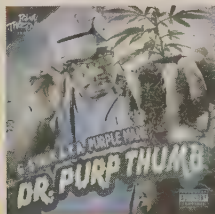
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Since his come-up as part of the Delinquents, G-Stack has evolved into the Purple Mane, and his new disc draws on his personal and... ahem... professional affinity for the chronic. Purple Mane's got an easy flow and a laid back, yet happening kind of vibe. Thizzin'!

8.99



Vetiver *Tight Knit* Sub Pop

Andy Cabic et al have moved up to sub pop, without losing their trademark, sun-drenched, wispy, roots vibe. Where the covers record *From the Past* was splendid, *Tight Knit* delivers Cabic's songwriting, and that's where the gold is really at.

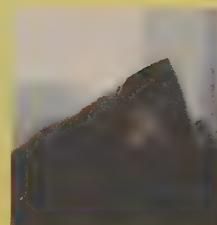
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True Widow *True Widow*

Former Slowride man Dan Phillips' new project blends shoegaze with droning guitars, a touch of country and muscular indie-style guitars. His molasses vocal style is fully in place, and you could easily drift into uncharted territory with the headphones on.

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MUSIC



Back in black: We catch some unexpected views in *Johnny Cash at Folsom Prison*, a closer look at the country artist's famed concert in the Northern California pen.

NOISE POP '09

Johnny on the spot

Behind the scenes of the most famous behind-bars live LP: *At Folsom Prison*

By Cheryl Eddy
> cheryl@sfbg.com

"Hello, I'm Johnny Cash." Anyone who's listened to the Man in Black's 1968 live album *At Folsom Prison* (Columbia) knows that's how the record kicks off. What you may not know, before watching Bestor Cram's *Johnny Cash at Folsom Prison*, is that the crowd of prisoners was coached not to applaud the vocalist when he appeared onstage, but rather to save their hollerin' until he greeted them first.

I kind of expected Cram's doc to simply let the album roll alongside images from the day — though the concert wasn't filmed, San Francisco-raised rock photographer Jim Marshall took reams of still photos — but it reaches way beyond the music. Cram, whose filmmaking credits include episodes of *Frontline* and other politically themed works, emphasizes the record's importance to Cash's career, drawing on interviews with Merle Haggard, Cash bandmates, and others, and focuses in particular on how it bolstered his regular-man image as a prison-reform advocate, although the performer himself had never spent significant time behind bars.

Of particular interest is Cram's investigation into the life of Glen

Sherley, an aspiring musician who was jailed at Folsom when Cash came to play. The night before the show, unbeknownst to the inmate, Cash crash-coursed Sherley's song "Greystone Chapel." He then performed it live as a stunned and flattered Sherley watched from the front row. The two men, who looked and sounded alike, formed a bond that led to Cash guiding Sherley's music career after his release. But as Sherley's children recollect, it's one thing to be a famous, if bedeviled, star singing about prison, and another entirely to be an ex-con trying to grapple with the music biz.

Also among this year's Noise Pop Film Festival offerings: a Wilco concert doc; a look at the career of Andre "Mr. Rhythm" Williams; a short film about Bible-flinging '80s rockers Stryper; a tribute to indie record stores; and a "cinebiography" of Os Mutantes' Arnaldo Baptista. **SFBG**

JOHNNY CASH AT FOLSOM PRISON
Feb. 25, 7 p.m., \$9-\$10 (Noise Pop Film Festival continues through March 1 at Roxie Theater and Artists' Television Access, 992 Valencia, SF) Roxie Theater
3117 16th St., SF
www.roxie.com

FEEL-GOOD SOUNDS: DENT MAY AND HIS MAGNIFICENT UKULELE AND A.C. NEWMAN MAKE A PLEA FOR POP



DENT MAY AND HIS MAGNIFICENT UKULELE

What we have here, to get right down to it, is a perfect case of truth in advertising. The cover of *The Good Feeling Music of Dent May and His Magnificent Ukulele* (Paw Tracks) — the just-released debut from the eponymous uke-strumming, street-corner-serenading smooth operator — spells out its primary objective in impish scrawl, rainbow-and-curlicue-festooned illustrations, and a photo of the showman getting swanky in tuxedo finery.

It's an eye-catching introduction, to be sure, but May is more than ready and willing to deliver on such promises. Having pinpointed the rarely-visited sonic intersection between Dean Martin and Jonathan Richman, the crooner extols the virtues of girls and parties with a fetching blend of exuberance and sincerity. Just in case the witty, bookish lyrics aren't enough to crack a smile on listeners' faces, the accompanying musical cocktail should do the trick: one part '60s pop, one part breezy Tropicalia, two parts nightclub lounge act. Quite the recipe for feeling good.

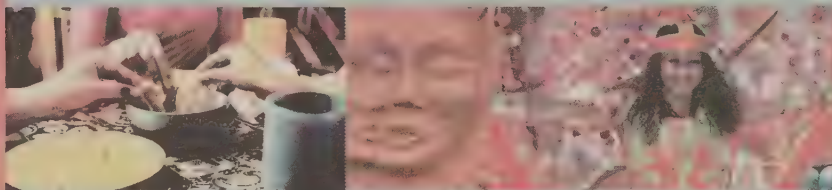
Some of the credit for May's grinning inspiration must be given to the beloved instrument of the disc's title. "I'd been stuck in a bit of a rut, songwriting-wise, before I bought the ukulele from a friend," he explains over the phone from his Taylor, Miss., home. "I was actually working on a country and western rock opera beforehand — pretty downbeat stuff. It all changed once I picked up the ukulele."

CONTINUES ON PAGE 32 >>



The MISSION

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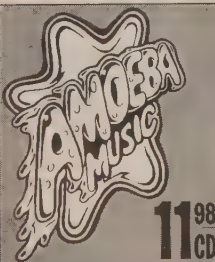
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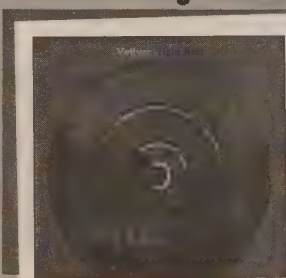
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MUSIC

FEEL-GOOD SOUNDS: DENT MAY AND HIS MAGNIFICENT UKULELE AND A.C. NEWMAN MAKE A PLEA FOR POP

CONT.

Asked whether the title could be considered a mission statement for himself and the band, May says, laughing in agreement, "Sure, I wanted this to be a celebration of what music means to me."

The disc feels very much like a celebration: of crooning vocals — comparisons to Morrissey or Jens Lekman are not off base, though May cites Prince and Lee Hazlewood as his favorite singers — but also of the notion of music as communal experience. Much like Lekman or Richman, May specializes in clever, audience-engaging songs about life's essentials: love, friends, having fun.

"I'll make you see / it ain't so bad in Mississippi," he jokes on the buoyant "You Can't Force a Dance Party," and the song's evolving chronicle of throwing a bash for a visiting sweetheart is all charm, swung along by giddy ukulele and hard-shaking tambourine. "At the Academic Conference" — "smart people everywhere ... but do they know what love is?" — sways with argyle-sweater romanticism, pairing glee club vocals and sunny Parisian café pop in a snappy reminder to not lose sight of what's truly important. The tune also offers one of the finest self-deprecating zingers I've seen in a while: "Joyce, Whitman, and Camus / Well, no, I've never read them / I'm here just for the booze." (Todd Lavoie)



A.C. NEWMAN

Carl "A.C." Newman's 2004 solo debut, *The Slow Wonder* (Matador), sits atop many a pop enthusiast's iTunes playlist, and not merely for alphabetical reasons. Alongside the considerable quality of Newman's output as chief songwriter for the New Pornographers and Zumpano, *Wonder* was a delightful, scaled-down showcase of his talents, boasting such jubilant instant classics as "On the Table" and "The Town Halo."

Get Guilty (Matador), Newman's recently released second solo disc, is nowhere near as immediate a thrill as his first, nor is it as cheery — a not-unexpected turn given the shades of melancholy that color the two New Pornographers albums that have come out since then, 2005's *Twin Cinema* and 2007's *Challengers* (both Matador). It takes several listens for *Get Guilty*'s songs to settle in, but when they do, they stick with industrial strength: for instance, "The Heartbreak Rides" has a sneaky chord-change hook that gradually swells to a grand, fife-inflected breakdown, and the chugging acoustic guitar propelling lead single "The Palace at 4 AM" lays a frantic bed for Newman's bouncy, infectious narrative.

In one line from "Submarines of Stockholm," he refers to the submarine's Swedish stop as "one in a series of highlights and holy lows" — a clever turn of phrase applicable to this record, a terrific new addition to Newman's brilliant corner of the pop canon. We'll see how his new numbers go down live when he performs at the Independent. (Michael Harkin)

A.C. NEWMAN

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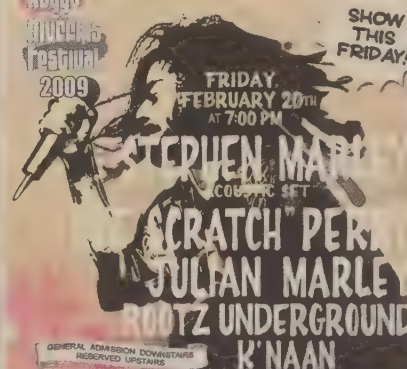
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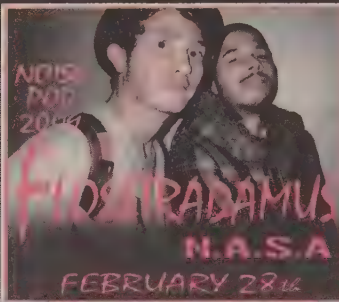
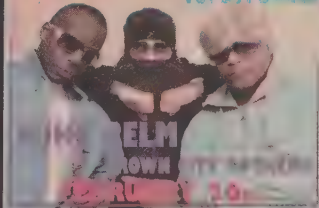
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ANOTHER PLANET ENTERTAINMENT

NOISE POP '09

All ears

We chew over a few more tasty Noise Pop niblets

▶ ANTONY AND THE JOHNSONS

Antony Hegarty's got a delicate disposition and a hankering for the embrace of Mother Nature. His latest effort, *The Crying Light* (Secretly Canadian), extends the band in the direction of strange, rending meditations on life, love, and gender-line transgressions. Hegarty may never be described as a big-throated hollerer, but his are rousing intimations of human fragility that approach a chest-clenching volume of heartbreak, though he never raises his voice above a whisper. The vocalist's got a slew of side-projects going on even as he fronts cabaret-pop mopers/maestros Antony and the Johnsons. Still, no project has achieved the Johnsons' dimensions of fortune, fame, and critical acclaim, although Hercules and Love Affair became something of a local cause célèbre last year with its cerebral, minimalist — some would say undernourished — disco hymns. (**Danica Li**) Tues/24, 8 p.m., \$32.50–\$40. Nob Hill Masonic Center, 1111, California, SF. www.masonicauditorium.com

▶ DEERHUNTER

They're brüker'ing out of their kudos-drenched *Microcastle* (Kranky, 2009) — and a dwarfing arena slot opening for Trent Reznor. (**Kimberly Chun**) With Lilofee. Tues/24, 10 p.m., free with RSVP at www.uptheatrons.com/noisepop. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

▶ STEPHEN MALKMUS

"I'm really exited about the Malkmus show," Noise Pop co-honcho Jordan Kurland told me. "It's the first time he's doing a solo show." Amazing, since the Stockton-bred Pavement songwriter has hovered round these parts, band at hand, for so long. (**Chun**) With Kelley Stoltz, Peggy Honeywell, and Goh Nakamura. Feb. 25, 8 p.m., \$20. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

▶ FROM MONUMENT TO MASSES

The appeal of From Monument to Masses, like contemporaries Mogwai and Godspeed! You Black Emperor, pulls from a wellspring of aggressive melodicism, diverse instrumentation, and careening thrash rock one banana peel from going ass-up. Composed of Matt Solberg (guitar), Francis Choung (drums and programming), and Sergio Robledo-Maderazo (bass and synths), From Monument to Masses formed in 2001 after Dim Mak owner and fellow hardcore fan Steve Aoki took a look-see at one of the trio's demos and decided to release it as the group's first self-titled album, which came out the following year. And that's not even

touching on the band's fierce dedication to activism: they've formed liaisons in the past with groups like Challenging White Supremacy and the Kalayaan School for Equity. (**Li**) With Crime in Choir and Built for the Sea. Feb. 26, 9 p.m., \$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

▶ GOBLIN COCK

Anyone who has seen a Goblin Cock album cover — giant, pierced cartoon penis, anyone? — may be compelled to think of the band as a Spinal Tap-esque side project from Pinback's Rob Crow. With band members boasting pseudonyms like Lord Phallus and Bane Ass-Pounder, it's easy to see why such a misstep would occur. The San Diego group, which performs shrouded in smoke and hooded black robes, describes its oeuvre as "beyond time and beyond space" and certainly has the chops to create a sinister grind. The dirge "Stumped" and the epic "Kegrah the Dragon Killer" sound like lost Sleep or Melvins tracks, and while Satan probably hasn't invited Goblin Cock over for tea yet, the band is earnestly writing him love notes. Opener Warship will set the mood by laying down its aggro Brooklyn metalcore after Mt. St. Helens Vietnam Band heats things up with its alchemic indie anthems. (**L.C. Mason**) Feb. 26, 8:30 p.m., \$12. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

▶ KOOL KEITH

Taking the ill flow to the next level, Kool Keith, a.k.a. Dr. Octagon among other aliases, often rhymes about defecation and isn't afraid to blurt out sex-related slang. Think a rapper with Tourette's Syndrome. Still, this self-professed lyrical king comes off as silly, nonsensical, and, when his satirical content shines, poignant. His work has attracted a list of admirers and collaborators ranging from Dan the Automator to Prodigy to Esham. The Bronx native has been at it since 1984 as a founding member of the legendary Ultramagnetic MCs before breaking out on his own with 1996's *Dr. Octagonecology* (DreamWorks/Geffen), showcasing remarkable scratching from Bay Area fave Qbert. Keith has been reportedly institutionalized, which might explain his knack for multiple stage personas, albeit word has it he went in for depression, which may explain so much more. (**Andre Torrez**) With Mike Relm, Crown City Rockers, and DJ set by Kutmasta Kurt. Feb. 26, 9 p.m., \$18. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

Tao CONT.,

and playing music is the only thing that has ever... adhered," says the vocalist, who grew up helping out at her mother's Laundromat in Falls Church, Va. When she returns, she still helps fold other people's clothes. "The one gratifying thing about tour is that it serves short-term memory. As far as anything you experience — whether you like it or not — it's done in an hour, and you can either aim for that experience

again or avoid it. So it's an interesting way to spend your time, like a fruit fly."

And fly she has, by playing music and penning eloquent, intelligent lines like "You are mine / So I never would mind / I work my arms so hard / Just to give you an airplane ride" from "Feet Asleep," a song written from the perspective of Nguyen's hard-working, self-sacrificing mother. That tune, as well as the feisty, thrumming "Swimming Pools" and the CD's very title, *Bee Stings*, testifies to the strong women

who raised Nguyen, in addition to her own quirky travels and travails.

Bee Stings has literal and figurative roots: stemming from an incident in which Nguyen jostled a bee hive, felt a bee crawl up her shorts, ran into a house, pulled down her pants, and was, as she puts it, "stung in the ass" for her trouble. Likewise, she adds, her mother, grandmother, and aunts have taken the stings and pricks of life on a daily basis. "I've seen them absorb so much," the songwriter says. "They're



Casting around for all manner of sounds: Rainbow Arabia can get with the genre tag "ethnotronica."

▶ MAN/MIRACLE

The Oakland band has been working the local scene hard lately, providing a barrage of stinging guitars with a pop catchiness reminiscent of Modest Mouse. Even the vocals recall Isaac Brock's hysterics at times. But it would be unfair to limit these up-and-comers with such comparisons. See "Magpies" for proof that they have a creative musical range that goes beyond any formula. (**Torrez**) With Scissors for Lefty and Picture Atlantic. Feb. 26, 5 p.m. doors, free. Benders, 806 S. Van Ness, SF. www.bendersbar.com

▶ MARTHA WAINWRIGHT

If life were a movie, Martha Wainwright would be a gutsy heroine with a potty mouth, an assortment of endearing underdog friends, and a ferocious right hook. Because it's not, Wainwright's merely Canadian. With three albums' worth of golden folk ditties beneath her belt, Wainwright's more than battled free from the albatross of her illustrious musical lineage, which includes big bro Rufus and daddy London Wainwright III. A medley of folk and alt-country with tendencies toward pop structures and cabaret-style torch, her newest album, *I Know You're Married but I've Got Feelings Too* (MapleMusic/Zoe, 2008), highlights a flair for incisive songwriting and powerhouse vocals. There's still enough feminine curve to the music to belie the lyrical content, as when Wainwright warbles in her sweetly girlish voice about a "Bloody Mother Fucking Asshole" — a subtle reference to her famous folk-singer father. (**Li**) With AA Bondy, Ryan Aufferberg, and Karina Denike. Feb. 26, 8 p.m., \$12. Slims, 333 11th St., SF. www.slims-sf.com

▶ DEAR AND THE HEADLIGHTS

Adenoidal passion at the juncture of emo and indie from the road-friendly Phoenix, Ariz., fivesome. (**Chun**) With Kinch, Big Light, and A B and the Sea. Feb. 27, 8:30 p.m., \$10–\$12. Bottom of the Hill, SF, 1233 17th St., SF. www.bottomofthehill.com

▶ MAUS HAUS

Grab that opp to get a taste of the proggy imaginative power-sixpiece. (**Chun**) With Sugar and Gold and Tempo No Tempo. Feb. 27, 5 p.m. doors, free. Benders, 806 S. Van Ness, SF. www.bendersbar.com

▶ THE MORNING BENDERS AND THE SUBMARINES

We're all familiar with the addictively creamy indie of the Benders — less so with the glittering Cali pop of the co-headlining duo. (**Chun**) With the Mumlins and Rademacher. Feb. 27, 8 p.m., \$12–\$14. Slims, 333 11th St., SF. www.slims-sf.com

▶ ST. VINCENT

With her pale face, crazed hair, and beautiful bone structure, St. Vincent — née Annie Clark — looks something like a classically trained musician gone a little deranged in the headspace. The sense of leashed zaniness exerts an eerie tension in her music, which is all conventional pop balladry cracking open to rushes of pure weirdness and hellcat rock outbursts. Strictly speaking, the songwriter makes chamber pop. But it's dissonant — with bang-a-pot dins and lyrical quirks galore. Clark centers the chaos on the strength of her deep, dark voice, bewitching in its balletic femininity. Originally a guitar player for the Polyphonic Spree and a member of Sufjan Stevens' touring band, she composes songs in layers of euphoric instrumentation. From the sleekly nightmarish "Paris Is Burning" to the hair-raising child's plea of "Now Now," the music's got harpsichords, horns, plinking piano, children's choruses, and sun-drenched synth riffs in spades. Fingers crossed that she'll show up with the whole orchestra in tow. (**Li**) With Cryptacize, Rafter, and That Ghost. Feb. 27, 8 p.m., \$16. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

▶ BOB MOULD AND MARK EITZEL

Watch the 'craft soar. "Unplugged" and straight-up acoustic from the Hüsker Dü muck-amok and OG of noise-pop — with Eitzel joining in, accompanied solely by a pianist. (**Chun**) With Donovan Quinn and

Jason Finazzo. Feb. 28, 7:30 p.m., \$20. Swedish American Hall, 2174 Market, SF. www.cafedunord.com

▶ PORTUGAL, THE MAN

Youthquakin' and shakin' up its hometown of Portland, Ore., Portugal, the Man loves itself a fresh blend of wide-scope pop, orchestral indie rock, and tens-of-years-after psychedelia: "I was born in 1989," wails John Baldwin Gourley. (**Chun**) With Japanese Motors, Girls, and Love Is Chemicals. Feb. 28, 9 p.m., \$13. Café Du Nord, 2170 Market, SF. www.cafedunord.com

▶ RAINBOW ARABIA

Don't heave those story accusations of cultural colonialism at the Los Angeles duo of Danny and Tiffany Preston. Though the project spun off on Danny's love of Middle Eastern music and his collection of microtonal keyboards from the region, the husband and wife have plundered quite varied aural booty in the past: Danny was in the dubby Pigeon Funk and Tiffany in the math rock Pink Grenade. In fact the Eastern sounds of Rainbow Arabia's *The Basta* EP (Manimal, 2008), inspired by Sublime Frequencies releases, will likely morph into something poppier, more "tropical new wave," more Cambodian, and more *Congotronics*-esque in the near future. "We're going wherever it works. We'll mix it up," Preston told me from L.A., where Rainbow Arabia finds kinship with the recently relocated High Places. Of their globetrotting musical mix, he said, "It was weird to eat sushi in the '80s — now we're eating everything, and music and film is the same. It's just weaving together, and everyone is taking pieces, just like other countries take pieces of our culture." For a more ethereal pop vibe, look to opening SF duo Boy in Static and their forthcoming *Candy Cigarette* (Fake Four). (**Chun**) With Themselves, and Yoni Wolf. Feb. 28, 2 p.m., free. Apple Store, 1 Stockton, SF. www.apple.com

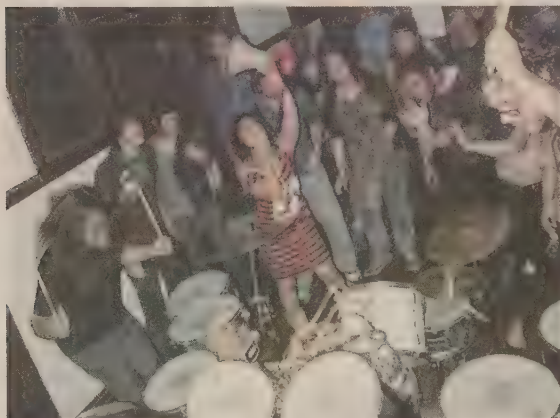
▶ NO AGE

Get ready to be blown away by the experimental punk sounds of these L.A. darlings on the Sub Pop label. Guitarist Randy Randall's and drummer Dean Allen Spunt's DIY outlook includes shows at nontraditional venues like the Los Angeles River and L.A.'s Central Public Library, and Randall's guitar parts range from simplistic and jangly to downright assaulting. Nevertheless the duo — less than four years old and two albums along — maintains an unassuming degree of minimalism, which is why the music seems to work so well. (**Torrez**) With White Circle Crime Club, Infinite Body, and Veil Veil Vanish. March 1, 1 p.m., \$12. Bottom of the Hill, SF, 1233 17th St., SF. www.bottomofthehill.com **SPBG**

all incredibly resilient women, and it's a tribute to them and to just being a woman in the world, which is sometimes incredibly difficult and very specific and idiosyncratic." Nguyen sounds like just the woman to encapsulate that. **SPBG**

THAO NGUYEN

With David Dondero, Sean Smith, and Colossal Yes. Feb. 26, 7:30 p.m., \$14. Swedish American Hall, 2174 Market, SF. www.cafedunord.com



Foot Village

PREVIEW As if it were a sovereign nation of drum-toting, mega-phone-wielding musical savages, Foot Village bears its own two-pronged manifesto, stating "Our national language is drumming, our national past-time is screaming." This declaration aptly sums up the Los Angeles group's polyrhythmic sonic attack, which is studded with explosions of feral hoots and hollers, and three drum sets' worth of cataclysmic crashing, hissing, and banging.

The band's witch-doctor blend of hardcore punk and noise rock is at its best on "Bones": visions of bloodthirsty, amphetamine-fueled jungle warriors out to collect heads come to mind via Grace Lee's wild yaws over the rest of the Village's battle cries and death-drum rolls. Foot Village's forthcoming album of "drum essays," titled *Anti-Magic* (Upset the Rhythm) and out June 2009, will be the young collective's blueprint for its war upon the ethereal as its avows to "embrace the physical and the physical alone." Considering the group's aggressively carnal approach to music, god help anyone who gets in its way. The ensemble will perform with the Drums — a new project with John Dwyer, ex of the Coachwhips and currently of Thee Oh Sees — at Bottom of the Hill, making it a blitzkrieg of eardrum assault with no electric guitars or bass in sight. This isn't the usual clamor we San Franciscans are fed, but the citizens of Foot Village are clearly ready to shovel their bristling wall of sound down our hungry throats. (L.C. Mason)

FOOT VILLAGE With the Drums, T.I.T.S., and Casy and Brian. Wed/18, 9 p.m., \$8. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455, www.bottomofthehill.com

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

ROCK/BLUES/HIP-HOP

"Baghdad by the Bay" Red Devil Lounge. 9pm, \$7-10. With Kalis\$ian, B and Not B, French Disco, Bhi Bhiman, and Cheats on the Moon.
Blue Rodeo, Tim Easton Independent. 8pm, \$15.
Drums, Foot Village, TITS, Casy and Brian Bottom of the Hill. 9pm, \$8.
Jackie Greene Great American Music Hall. 8pm, \$30.
I've Ruined You Over the Years, Albert Square, Touch Committee Annie's Social Club. 8pm, \$6.
Lord Loves a Working Man, California Honeydrips Boom Boom Room. 9:45pm, \$7.
Mantles, Fling, Sir Lord Von Raven Knockout. 10pm, \$6.
Miles Outside, Sara Jane, DJ Deedot Elbo Room. 10pm, \$6.
Savoy Brown Biscuits and Blues. 8pm, \$20.
Tamarama Café du Nord. 8pm, \$10.
Edmund Welles, Go Go Fightmaster, Ambassador of Trouts Hemlock. 9pm, \$6.
A Wilhelm Scream, Setoff, Banda Nonsense Thee Parkside. 8pm, \$10.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 9pm, \$10.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Greg Zima and Alex J.

Alex Kallao Chez Spencer, 82 14th St.; (415) 864-2191. 6:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Rebecca Mauleon Yoshi's San Francisco. 8 and 10pm, \$10-16.
Box: Arts Presents Improv: 21" Red Popp, 22" Art House. 7pm, \$10. With Ellen Fullman.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.
Grassland, Roger Rocha, Nomi, Jacopo Hotel Utah. 8:30pm, \$5.
Panique Climate Theater, 285 Ninth St.; (415) 263-0830. 8pm, \$7-15.
Russell Turnquist Plough and Stars. 9pm.

DANCE CLUBS

Coo-Yah! Bruno's. 10pm, free. Dancehall and reggae with Dilly Rands and resident DJs Daneekah and Green B.
Deeper Dark! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.
Feelings Are Wrong: A Night of Music and Song Madrone. 9pm, free. Electronic music rooted in reggae, dancehall, funk, soul, and blues with Uplift Knowzone, Oz, and Bender.
House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'N' roll all night with DJ Mark Andrus.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St.; 355-9991. 10pm-CONTINUES ON PAGE 36, 39

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WEDNESDAY, FEBRUARY 18TH 10PM-2AM
MYCHADELIC PRESENTS:
SPACE IS THE PLACE W/
THE MANTLES
THE FLING (Long Beach, Calif.)
SIR LORD VON RAVEN
DJ Mychaelic \$5

THURSDAY, FEBRUARY 19TH
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From Chris DeBurg to Leo Sayer
Come Down and Scream! Rock Out or Slow Dance to
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DJ Primo, Daniel and Lark Cat
Don't Want One Hit Wonders/Soul/
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\$2 04 11pm 04 After

SATURDAY, FEBRUARY 21ST 10PM-2AM
Deadbeat presents:
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W/ The Annual Booty Shake Contest!
D.J. Ryan Poulsen
& Dimitri Dickenson (Dum Club)
A Night of Booty Shaking Hip Hop \$5

SUNDAY, FEBRUARY 22ND 10PM-2AM
45Club - The Funky Side of Soul on 45rpm
with dX The Funky Grampaw, Dirty Dishes
& special guest English Steve \$2

MONDAY, FEBRUARY 22ND 9PM-2AM
"SMILE" W/
The Downer Party
Agent Ribbons + The Legends
DJ Neil Martinson
spins 66-83 dance music all night \$5

TUESDAY, FEBRUARY 24TH 7PM-2AM
TOSH & THRILLHOUSE PRESENTS:
GUNNER - CRIMEWAVE
INTERRUPTED - BOTRON
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2:20 Fr GREASE TRAPS
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2:21 Sa "HELLA MAD"
BAY AREA TO BROOKLYN

2:22 Su "KING OF KING'S"
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SAT 7PM-2AM CLOSED SUN

WED/18 DANCE CLUBS

Cont>>

2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free.
 Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge.
 9pm-2am, free. With Aaron Pope and guests.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno
 lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Ragga Reggae Night Magnet Lounge. 1402
 Grant; 271-5760. 10pm-2am. Reggae, rasta, and
 vibe with DJ Rebs.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne
 and guests spin international funk and get drunk.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-
 2am, free. DJ Deedot spins '80s and '90s R&B and
 hip-hop. Everything old is new again.
Synchroize El Pirata, 2007 16th St; 626-2626.
 9pm-2am, free. Psych-trance with DJs Zul,

Sentient, and Ross.
We All We Got Leverage Lounge. 9pm. Hip-hop
 open mic and live performance mixer with DJ Mike
 Biggz and Best Sellaie.
Wreckshop Wednesdays El Rincon. 9pm-2am,
 \$3. Hip-hop and breaks with DJs Jusone Groomz
 and Classic.

THURSDAY 19

ROCK/BLUES/HIP-HOP

Army Navy, Oh Captain My Captain Popsene,
 330 Ritch. 10pm, \$10-12.
Audrey Sessions, As Tall as Lions, Soft White
Sixties Bottom of the Hill. 9pm, \$13.
Andrew Bird Fillmore. 8pm, \$32.50.
Catholic Comb, Please Do Not Fight, Blank
Slates, Sentinel Red Devil Lounge. 8pm, \$10.
Grails, James Blackshaw, Zak Riles Café du
 Nord. 9pm, \$12.
Jackie Greene Great American Music Hall. 8pm,

\$30.
JC Smith Band Biscuits and Blues. 8pm, \$15.
Nehemiah St. Danger, Golden Bolts of Tone,
Beth Lisk, Asa Ransom Hemlock. 9pm, \$6.
SOJA, Resination Slim's. 9pm, \$18-21.

BAY AREA

California Honeydrops Armando's, 707 Marina
 Vista, Martinez; (925) 228-6985. 9pm, \$8.
James Moseley Caffè Divino, 37 Caladonia,
 Sausalito; (415) 331-9355. 7:30pm, free.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli
 Square, 891 Beach; 774-6800. 7:30pm, free.
Hologlyphics, Nate Boyce with **Chen Santa**
Marla Luggage Store Gallery, 1007 Market;
 www.iluminatedcorridor.com. 8pm, \$6-10.
"Johnny Foley's Mad Pianos" Johnny Foley's.
 9pm, free. With Greg Zima and Alex J.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-
 2191. 6:30pm, free.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Tin Hat Jewish Community Center of San
 Francisco, 3200 California, SF; (415) 292-1233.
 8pm, \$20.

BAY AREA

Adrian Gormley's Jazz Ensemble Beckett's.
 10pm, free.
Richard Bona Yoshi's. 8 and 10pm, \$12-18.
Kelly Park and friends **Anna's Jazz Island**. 8pm,
 \$10.

FOLK/WORLD/COUNTRY

Hank Bobbit, Mighty Slim Pickins, Meat Sluts
 Eagle Tavern. 9pm.
Chiefains Davies Symphony Hall, 301 Van Ness;
 (415) 864-6000. 8pm.
Khi Dharag, Spaceblaster, Cheetahs on the
Moon Amnesia. 9pm, \$7.
JimBo Trout and the Fishpeople Atlas Café. 8pm,
 free.

Shannon Céili Band Plough and Stars. 9pm.

BAY AREA

Absynth Quintet, Cyndi Harvell Band, John
Howland Trio Starry Plough. 9pm, \$8.
Pablo Moses, Jah Glory Band Ashkenaz. 9:30pm,
 \$15-20.
Julian Smedley and Mike Wollenberg Freight and
 Salvage. 8pm, \$19.50.

DANCE CLUBS

Afrolicious Elbo Room. 10pm, \$6. DJs
 Pleasuremaker and Señor Oz, with guest J Elrod
 and B Lee, spin Afrobeat, Tropicália, electro,
 samba, and funk.
Bass Camp 111 Minna Gallery. 9pm, \$15. With
 Ludachrist, Kill the Noise, Hookerz N Blow, KAP10
 Harris, and more.
Beats Anticore Mission Rock Café. 10pm, \$15.
 Also with Apostle with DJ Quest, Dr. Israel, Anti-
 Hero, and Etheric Double.
Bingtople Knockout. 7pm, free. Miss Molly calls

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next week!	Mon, February 23 NORMA WINSTONE & DISTANCES
next week!	Tues, February 24 Celebrate Fat Tuesday with BAYONICS with special guest drum and samba dance ensembles LOCO BLOCO BOMBERAS DE LA BAHIA SAMBAMORA (10PM ONLY)
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	Mon, March 2 West Coast Jazz Impressions - CD Release THE TERRY DISLEY EXPERIENCE
	Tues, March 3 THE KLEZMATICS
	Wed, March 4 THE HAMMER SMITH BAND
	Thurs, March 5 VAGABOND OPERA
	Fri, March 6 P-Funk All-Star RONKAT SPEARMAN'S KATDELIC
	Sat, Sun, March 7, 8 HENRY BUTLER

tonight!	Wed, February 18 DAN ZEMELMAN
	Thurs, Fri, Sat, Sun, February 19, 20, 21, 22 A Very Intimate Appearance RICHARD BONA this weekend!
	Mon, February 23 next week! RHONDA BENIN
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	Wed, February 25 Louder Than Your TV - CD Release WALLY SCHNALLE
	Thurs, February 26 THE NARADA BAND featuring NARADA MICHAEL WALDEN
	Fri, February 27 Love Me Tonight - CD Release JOHN NEMETH
	Sat, Sun, February 28, March 1 LOU DONALDSON
	Mon, March 2 AMINA FIGAROVA
	Tues, March 3 CSU EAST BAY JAZZ ENSEMBLES with special guest Dayna Stephens
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CHRIS VON SNEIDERN
 PERFORMS TOWNSHEND'S "WHO CAME FIRST"
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 CUMBIA/DANCEHALL/SALSA/HIP-HOP

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PLEASUREMAKER, SENOR OZ
 WITH GUESTS J ELROD & B LEE

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THAT'S THE BLAP:
 FUNK EXILE (HARBO DEEP PRODUCTION)
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PSALM ONE (RHYMESAYERS),
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K'naan

» **PREVIEW** K'naan opens his sophomore album, *Troubadour* (A&M/Octone), with a true urban legend: it's tougher in Africa than anywhere else. "Here the city code is lock and load /Any minute, it's rock 'n' roll," he raps in an ode to his native "Somalia."

Having established his ghetto bona fides, the Canadian immigrant embarks on a conscious party, playing with U.S. hard rock ("If Rap Gets Jealous" with Metallica guitarist Kirk Hammett), radio-friendly pop ("Bang Bang" with Maroon 5 vocalist Adam Levine), and Jamaican ragga ("I Come Prepared" with Damien Marley). Effortlessly sliding from twisty rap lyrics to midrange vocal tones, K'naan's resolute optimism comes from having survived incredible poverty and hardship. "I'll probably get a Grammy without a grammar education," he adds on "Somalia," "so fuck you schooling, fuck you immigration!"

K'naan appears with Stephen and Julian Marley and Lee "Scratch" Perry at the Ragga Muffins Festival this week. (Mosi Reeves)

LAGGA MUFFINS FESTIVAL With K'naan, Stephen Marley, Lee "Scratch" Perry, Julian Marley, and Rootz Underground. Fri/20, 7 p.m., \$37.50. Fox Theater, 1807 Telegraph, Oakl. (415) 421-TIXS, www.thefoxoakland.com

'em like she sees 'em.

Caribbean Connection Little Baobab, 3998 19th St. 643-3558. 10pm. \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Dip Bruno's 10pm, free. Old school soul.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datufunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin funk, soul, reggae, hip-hop, and break beats.

Gurp Out Club Six Dark Room. 9pm. \$10. Hip-hop with Trunk Dank, Delinquent Monastery, Wordsmith, T-Mazz, and DJ Bootleg.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Mish Mash Madrone. 9pm, free. An intergalactic journey into deep bass with DJs Manitous, Freddie Future, and Dominic.

Nickie's 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Rock Candy Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Recipse, ESKR, Arize, and guests.

Worst Music Ever Knockout. 10pm, free. You might hear Chris de Burgh's "Lady in Red." And you might like it.

Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 20

ROCK/BLUES/HIP-HOP

Big Lion, **Fistful of Leaves** Mojito, 1337 Grant, SF; (415) 398-1120. 9pm, \$5.

Izabella, **Ten Mile Tide** Mission Rock Café. 10pm, \$15.

Mark Hummel Band with Rusty Zinn Biscuits and Blues. 8 and 10pm, \$20.

» **Off Campus**, **Billy and Dolly**, **Trevor Childs** Annie's Social Club. 9pm, \$8.

Pop Rocks Red Devil Lounge. 9pm, \$10.

Scissors for Lefty, **Vox Jaguars**, **Room for a Ghost** Bottom of the Hill. 10pm, \$12.

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SU **DJ ROOST UNO...**
LOVE SUNDAY

M **Monday Massacre**
DJ Shane-In-Blood & DJ R&Binkies & Guests "HEAVY"

T **BLACK TUESDAYS**
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Ben Taylor, **Eoin Harrington**, **Schuyler Fisk** Independent. 9pm, \$15.

That Old Fashioned Way, **Parents**, **Si Claro** Hemlock. 9:30pm, \$7.

Tracorum, **Trespassers** Boom Boom Room. 9:30pm, \$10.

Triple Cobra, **Vin Rouge**, **Downer Party** Café du Nord. 9:30pm, \$12.

» **Andre Williams**, **Flash Express**, **Sermon**, **DJ Shane White** Slim's. 9pm, \$14.

BAY AREA

Big Bad Voodoo Daddy, **Lavay Smith** Big Fox Theatre. 8pm \$25-45.

Blue Star Music Camp performance Marin Youth Center, 1115 Third St. San Rafael; www.bluestarmusiccamps.com. 7pm, \$10. Featuring teens ages 13-18.

Green Machine Beckett's. 10pm, free.

James Moseley R&B Quintet Sleeping Lady, 23 Broadway, Fairfax; (415) 485-1182. 9:30pm, \$7.

Live Dead 19 Broadway. 9:30pm, \$10.

MC Lars, **K-Play**, **Rondo Brothers**, **Cry Muscles**

Uptown. 9pm, \$15.

Music for Animals, **Gun and Doll Show** Little Fox Theatre. 8pm, \$14.

Sagacious Past, **Azrael**, **Dirty Orange** Sun, First Stand Time Out Bar and Patio, 1822 Grant, Concord; (925) 798-1811. 9pm, \$8.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Richard Bona Yoshi's. 8 and 10pm, \$16-22.

Larry Coryell, **Joey DeFrancesco** and **Alphonse Mouzon** Yoshi's San Francisco. 8 and 10pm, \$25.

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 777-6800. 8pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Jason Marion, Rags Tuttle, and Alejandro Jauregui.

Amy Obenski, **Kenny Schick** Bazaar Café, 5927 California; (415) 631-5620. 7pm.

Necks, **Drift** Swedish American Hall (upstairs

from Café du Nord). 7:30pm, \$20.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Lavay Smith Chez Spencer, 82 14th St; (415) 864-2191. 9:30pm, free.

BAY AREA

Falso Baiano Choro Anna's Jazz Island. 8pm, \$14.

Hollywood Jenkins Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza" Plough and Stars. 9pm.

Ashleigh Flynn, **Katie Sawicki**, **Adam Sweeney** Dolores Park Café, 501 Dolores; (415) 621-2936. 7:30pm.

Three Mile Stone Red Hill Books, 401 Cortland; (415) 648-5331. 6:30pm, free.

BAY AREA

Gamelan Sekar Jaya Mountain View Center for the Arts, 500 Castro, Mtn View; (650) 903-6000.

CONTINUES ON PAGE 38 »

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SAT FEB. 21 OPEN 12PM	SINISTER DEXTER 10pm
SUN FEB. 22 OPEN 10AM	JAMES HERNYS' FLUTE BAND
MON FEB. 23 OPEN 1PM	HELEN LOO 9pm
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FRI 2/20 **KIRKITS OF THE ROUND
TABLES** 10PM

SAT 2/21 **DJ THAT HIDEOUS STRENGTH**
10PM

SUN 2/22 **DJ DWELL** 8PM

KARAOKE W/ PAUL 10PM

MON 2/23 **HOLIDAY BY MISTAKE** 10PM

TUE 2/24 **10TH ANNUAL FAT TUESDAY
CELEBRATION --HURRICANES,
JAMABALAYA AND BEADS** 6PM

**ALCOHOLICAUST W/
WHATSHISFUCK, DJ CRAIGOMS
AND DJ SIR POLKALOT** 9PM

WED 2/25 **DJ SOMEBODY SOMEDAY** 10PM

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FRI/20 FOLK/WORLD/COUNTRY

8pm, \$24.
"Guitar Summit" Freight and Salvage. 8pm.
 \$19.50. With Teja Gerken, Scott Nygaard, and Mesut Ozgen.
Josh Jones Trio Jupiter. 8pm.
Leon Mobley and Da Lion, Antioquia Ashkenaz. 9:30pm, \$10-30. Benefit for Abdoulaye Diakite.
Holly Near La Peña. 8pm, \$15.
"Ragga Muffins Festival '09" Fox Theater. 7pm.
 \$20. With Stephen Marley, Lee "Scratch" Perry, Julian Marley, Rootz Underground, and K'Naan.
77 El Deora, Good Luck Thrift Store Outfit, Misilipi Rider Starry Plough. 9:30pm, \$9.
"Youth Music Festival" Amador Theater. 1155 Santa Rita, Pleasanton; (925) 931-3444. 8pm, \$10.

DANCE CLUBS

Activate! Lookout. 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party. This week's DJ guests are Robbie Martin and Dr. Proctor.
Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jeroftisac.
Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Dirt! Madrone. 9pm, \$5. Shake your ass with DJs Morale, KAP10 Harris, and Shane King.
DISCO+DISCO Paradise Lounge. 10pm, \$5. With Kirk Preston, Rebecca Watkins, Steven Hawley, Hakoko, Stanley, BT Magnum, Sergio, and Bus Station John.
DJ Max Kane, DJ Ian D Bruno's. 10pm, \$10. Funk, dance groove, and old school hip-hop.
DJ What's His Funk Riptide. 9pm, free. Old-school punk rock and other gems.
Don't Stop Amnesia. 9pm, \$5. DJ Hopper and KLN

spin funk, old school rap, soul, and more.
Drunk and Horny Underground SF. 9pm-2am, \$5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.
Hot Boxxx Girls Aunt Charlie's Lounge. 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Jump-Off Club Six. 9pm, \$5. House with DJ Jaz, Oscar Miranda, Joey Petersen, Chris Wesley, and more.
Love Beast Stud. 10pm, \$5. DJs Bearded Lady and Nature Boy spin for gay-faced fauna and friends.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian

devil-worshipping tracks.
MAM Fridays Underground SF. 10pm-2am. Joshua Dan and Frankie Sharp host this man-tastic party.
Odies Night Knockout. 9pm, \$2-4. DJs Primo, Danielle, and Lost Cat spin doo-wop, one-hit wonders, and scratchy 7" rock 'n' roll.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pura Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.
Rock This Town Julie's Supper Club. 1123 Folsom; (415) 864-1222. 9pm, free. Tomas Diablo and guests spin rock, pop, funk, swing, New Wave, and more. This month is "Amateur Night," with newbie DJs unleashing tunes as Diablo instructs and moderates.
That's the Blap Elbo Room. 10pm, \$10. Hip-hop with Exile, DJ Day, Dnae Beats, Psalm One, B. Cause, Aron, and King Most.

and Blues. 8 and 10pm, \$20.
Pets, Buzzer, Bare Wires Hemlock. 9:30pm, \$6.
Stinkster Dexter Ireland's 32. 10pm, free.

BAY AREA

American Radio, Rebengene, Bourne Deft, Cynema Time Out Bar and Patio, 1822 Grant, Concord; (925) 228-1811. 9pm, \$8.
Cake, Lovemakers Fox Theater. 8pm, \$35.
Charlie Wilson's Fox Beckett's. 10pm, free.
Mustah Fab and friends 19 Broadway. 9:30pm, \$25.
Olde Skool Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Savoy Brown Little Fox Theatre. 8pm, \$10.
Slack Jawed Sons of Bitches, Longliner, Fire Whiskey Blank Club, 44 S. Almaden, San Jose; (408) 292-5265. 10pm, \$7.

JAZZ/NEW MUSIC

Larry Coryell, Joe DeFrancesco and Alphonse Mouzon Yoshi's San Francisco. 8 and 10pm, \$25.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Jason Marlon, Rags Tuttle, and Alejandro Jauregui.
Alex Kallio Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Marcus Shelby Quartet Red Poppy Art House. 8pm, \$10-20.
Ricardo Scales Top of the Mark. 9pm, \$10.
Suzanna Smith Savanna Jazz. 7:30pm, \$5.

BAY AREA

Beep Jazz Trio Albatross. 9:30pm, \$3.
Richard Bona Yoshi's. 8 and 10pm, \$22.
Robin Gregory and Her Quartet Anna's Jazz Island. 8pm, \$14.
Sony Holland Osher Marin Jewish Community Center, 200 N. San Pedro, San Rafael; (415) 444-8000. 8pm, \$35.
Oakland Jazz Choir Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.
Pauline Oliveros with Tony Martin, Terry Riley, Joseph Kuberka, Joan Jeanraud Concert Hall at Mills College, 5000 MacArthur, Oak; www.mills.edu/musicfestival. 8pm.
"Voodooville: Mardi Gras Countdown" Jazzschool. 8pm, \$15. Featuring Michelle Jacques and guests.

FOLK/WORLD/COUNTRY

Leigh Gregory, Jefferson Parker Plough and Stars. 9pm.
Split Lip Rayfield, Montana Slim Café du Nord. 9pm, \$15.
BAY AREA
Loyd Family Players, Dglin, Buxter Hoot'n Starry Plough. 9:30pm, \$9.
Kelly Joe Phelps Freight and Salvage. 8pm, \$19.50.
Red Meat, B-Stars, 1/4 Mile Combo Uptown. 9pm, \$10.
Urubanda La Peña. 8pm, \$15.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Bourgeois Basement Knockout. 10pm, \$5. DJs Ryan Poulsen and Dimitri Dickenson spin hip-hop. Enter the booty shake contest at your own risk.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
DJ Gordo Cabeza, DJ Daymitreus Bruno's. 10pm, \$10. Old school hip-hop.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love.
Hellatight Amnesia. 9pm. DJs Asti Spumante and Vinnie Esparza spin 80s, soul, hip-hop, and disco.
Monophonic's Mission Rock Café. 10pm, \$15.
Horns-n-funk dance party with guests Frobeck and DJ Iism.
NonStop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and guests Ferhan Qureshi and VJ Christo.
Prince vs. Michael Madrone. 9pm, \$5. DJs Dave Paul and Jeff Harris pit the Purple One against the Gloved One behind the decks; you provide the moves on the dance-floor battlefield.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Sixties soul on 45s with DJs Lucky, Phengren Oswald, and Paul Paul.
Unicorns launch party Mezzanine. 9pm, \$8. With Futuristic Prince, Tenderlions, Media, and more.

SUNDAY 22

ROCK/BLUES/HIP-HOP

Dirty Heads, Mishka, Sage Red Devil Lounge.

MISSION ROCK Cafe

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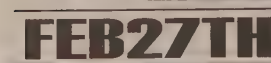
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THURSDAY - MARCH 12 - 8PM MCLARS

MCLars is the king of the Midwest Hip-Hop movement & performs what he calls "week-week-hop-hop." The Berkeley native's latest album, *This Gigantic Robot Kills*, includes collaborations with "Weird Al" Yankovic, Brett Anderson (The Doves), & MC Frontalot. Releases on 22/1!

FRIDAY - MARCH 13 - 8PM PHOSPHORESCENT

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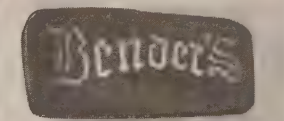
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The Makepeace Brothers
Bushwalla
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SATURDAY 21

ROCK/BLUES/HIP-HOP

Annals, Jessica Lea Mayfield, What Laura Says Slim's. 9pm, \$14.
Big Head Todd and the Monsters Fillmore. 9pm, \$31.50.
Damon and the Heathens, Graves Brothers Deluxe Boom Boom Room. 9:30pm.
Dropkick Murphys, H20 Warfield. 8pm, \$27.
Danovan Frankenreiter, Gary Jules Independent. 9pm, \$20.
Japanese Baby, Dead Souls, Reptile House Annie's Social Club. 9pm, \$8. Goth band tribute night.
Kinky, Mexican Dubweiser Grand. 8pm, \$27.
Lowdowns, East Bay Chasers, Hewhocannotbenamed and the Humanterrorists El Rio. 9pm, \$7.
McCabe and Mrs. Miller, Virginia Dare, Tom Heyman, Mirandaband Hotel Utah. 9pm, \$8.
Zigaboo Modeliste Red Devil Lounge. 8pm, \$20.
Murder by Death, Builders and the Butchers, Fake Problems Bottom of the Hill. 10pm, \$12.
Mushroom, Chris von Sneider Make-Out Room. 8pm. Performing Pete Townshend's rock opera *Lifeline*.
Jackie Payne and Steve Edmonson Band Biscuits



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8pm, \$10.
Far, Hot Tub, Low Red Land Slim's. 8pm, \$16.
Lazarus, Physics of Meaning, Colossal Yes
 Hemlock. 9:30pm, \$6.
Re-Volts, Street Eaters, Good Neighbor Policy,
Agent Deadies Sub-Mission, 2183 Mission;
<http://www.myspace.com/balazogallery>, 7pm,
 \$5.
Ursula Rucker Independent. 8pm, \$15.
Duncan Sheik Palace of Fine Arts, 3301 Lyon,
 SF; www.ticketmaster.com, 8pm, \$32.50.
Guitar Shorty Biscuits and Blues. 8pm, \$20.
Western Family Orchestra Make-Out Room.
 8pm, \$7.
Michael Zaprunder, Tim Williams, Mist and
Mast, Jon Benson Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Larry Coryell, Joey DeFrancesco and Alphonse
Mouzon Yoshi's San Francisco. 2 and 7pm,
 \$5-25.
"Crossover Concerto" Palace of Fine Arts,
 3301 Lyon; (408) 241-9008. 7pm, \$50-125.
 With Yuri Bashmet and Igor Butman.
Savanna Jazz Trio with Michael Jones Savanna
 Jazz. 7:30pm, \$5.
Larry Vukovich and Noel Jewkes Bliss Bar,
 4026 24th St; (415) 826-6200. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

Georges Lammam Ensemble Peña Pachamama,
 1630 Powell; (415) 646-0018. 8:30pm, \$10.
Nelly Munguia Peña Pachamama, 1630 Powell;
 (415) 646-0018. 8pm, \$10.
Tango Number Nine, Orchestra Nostalgico
 Amnesia. 8pm, \$7-10.

DANCE CLUBS

Bionic 222 Club. 10pm-2am, \$5. House music
 with DJs Solar, Joshua, and Nikola Baytoia.
Boogie Brunch Levende Lounge. 11am-3pm.
 With DJs Ben Hester and Rob G.
Casual Encounters of the Third Kind Madrone.
 8pm, free. Marin the Mix, Dozer, and Don
 Fucking Steele spin all manner of jams.
Dub Mission Elbo Room. 9pm-2am, \$5. Dub,
 roots, and classic dancehall with DJ Sep,
 Ludichris, and Maneesh the Twister.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am,
 \$5. Funky house, hip-hop, and club classics.
45 Club Knockout. 10pm, \$2. dX the Funky
 Grnpaw, Dirty Dishes, and English Steve spin
 funky soul on little records.
Honey Soundsystem Paradise Lounge. 8pm-
 2am. "Dance floor for dancers - sound system
 for lovers." Got that?
Gloss Sundays Lookout, 3600 16th; 431-0306.
 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel
 this high-energy party. This week's guest DJs
 are Luke Fry and Hawthorne.
Kick It Bar on Church. 9pm. Hip-hop with DJ
 Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa
 lesson plus DJ dance party with Super Chino, De
 la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free
 BBQ and dance lesson.
Sundance Saloon Space 550. 5-10:30pm, \$5.
 Country and western dancing, serving the LGBT
 community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop
 and old-school with DJ B-Love.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are
 the target demo of this weekly erotic tea dance.
Tea Dance Stud. 5-10pm, \$5. With DJ Jimmy
 Strano.

MONDAY 23

ROCK/BLUES/HIP-HOP

Damiera, Th' Moonlight Sexy, Urgency, In
Reverent Fear Elbo Room. 9pm, \$7.
Gretchen Phillips Café du Nord. 9:30pm, \$15.
Religious Girls, Birthi, Girl with Violent Arms
 Blondie's. 540 Valencia; www.myspace.com/dutondeisef.
 9:30pm, free.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway;
www.enricosf.com. 7pm, free.
Norma Winstone and Distances Yoshi's San
 Francisco. 8 and 10pm, \$10-16.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 9pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-
 4788. 10pm-2am, free. Senator Soul spins
 Detroit soul, Motown, New Orleans R&B, and

more — all on 45!
Block-Party Double Dutch. 10pm-2am.
 Underground hip-hop and old-school. With DJ
 Veronica and special guest.
Club Camille(s) Beauty Bar. 10pm-2am, free.
 Classic-era drunk rock.
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5.
 Children of the Twilight Guild present this dark
 dance club.
Krazy for Karaoke Happy Hour Knockout. 5pm,
 free. Deadbeat hosts; you provide the pipes.
Mainroom Mondays Annie's Social Club. 9pm,
 free. Big-stage karaoke with the Ghoulina.
Manic Mondays Bar on Church. 9pm. With DJs
 Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5.
 Cookie Dough and DJ MC2 make Mondays worth
 dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman
 Pl; www.inhouseatlet.com. 9pm, \$5. Hip-hop,
 R&B, and spoken word open mic, plus featured
 performers.

Punk Rock Sideshow Hemlock Tavern. 10pm-
 2am, free. Get punk'd by DJ Tragic and the
 Duchess of Hazard.
94117 Madrone. 4pm, free. With board games,
 DVD food, videos, and movies, it's just like your
 living room, if your living room had a full bar.
Sex, Sex, and More Sex Delirium. 10pm-
 2am, free. Rock 'n' roll, hip-hop, and indie with
 Brett Wilde and DJ Luv.
Smile Knockout. 9pm, \$5. DJ Neil Martinson
 spins dance music.
Spiff Sessions Tunnel Top. 10pm, free. DJs
 MAKossa, Kung Fu Chris, and C. Moore spin
 funk, soul, reggae, hip-hop, and psychedelia
 on vinyl.

TUESDAY 24

ROCK/BLUES/HIP-HOP

After Midnight Project, Ambience,
Attachments Bottom of the Hill. 9pm, \$8.

Antony and the Johnsons Nob Hill Masonic
 Center, 1111 California, SF; [www.livena-
 tion.com](http://www.livena-

 tion.com). 8pm, \$32.50-40.
Celine Dion, Ghost to Falco, Imra Hemlock.
 9pm, \$5.
Deephearted El Rio. 10pm, \$5-10. Show up at
 7pm for swing dance lessons.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

"Fat Tuesday Celebration" Elbo Room. 9pm,
 \$10. Samba and Afrofunk with Boca do Rio,
 DJ Jeremiah and the Afrobeat Nation, and DJ
 Vanka.
"Mardi Gras Dance Party" Rickshaw Stop.
 8pm, \$10. With Brass Menazeri, Campo Bravo,
 and DJ Zeljko.

DANCE CLUBS

Change the Beat Madrone. 9pm, free. Thug
 jazz and funk rock from around the world with
 DJs Centipede and Citizen Ten.
"Dave Mello's Birthday Bash" Argus. 9pm,
 free. DJs Alcoholocaust, Craigums, and Sir.
 Polka!ot play old-school punk rock and other
 gems.
Drunken Monkey Annie's Social Club.
 9pm, free. Shot specials commemorate
 Hicksmokey's "Older than Jesus" 33rd birthday.
Monkey Funk Lingba Lounge. 8pm, free. Hip-
 hop and downtempo with Devin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-
 hop, dance rock, roller skate jam, rock 'n' roll,
 and post-punk.
Rock Out Karaoke! Amnesia. 7:30pm. With
 Glenn Kravitz.
Womizer Bar on Church. 9pm. With DJ
 Stephanie Phillips. **sfbc**

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FREE OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN &
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6PM-2AM (WORLD, FUNK, R&B, POPI NO \$)
RED HOTS BURLESQUE 7:30
FLEEING TRANCE, SWIM PARTY, WE
IS SHORE DEDICATED (INDIE ROCK) 9PM \$5

FRI 2/20
THE LOWDOWNS,
EAST BAY CHASERS,
HEWHOCANNOT-
BENAMED, THE
HUMANITERRORISTS
(ROCK/PUNK/GARAGE) 9PM \$7

SAT 2/21
SALSA SUNDAYS
LOS COMPAS
3-8PM \$6 DANCE CLASS 3:15

SUN 2/22
DOLLAR DYES \$1 PABST/\$2 WELL
RADICAL VINYL DJ'S
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MON 2/23
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DIMENSION, MOLLER
(JOLK/INDIE) 8PM NO \$

TUE 2/24

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THU 2/19
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8:30 pm Kompa dance lesson

SUN 2/22
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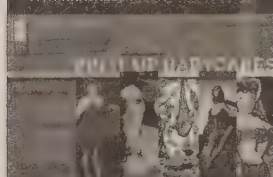
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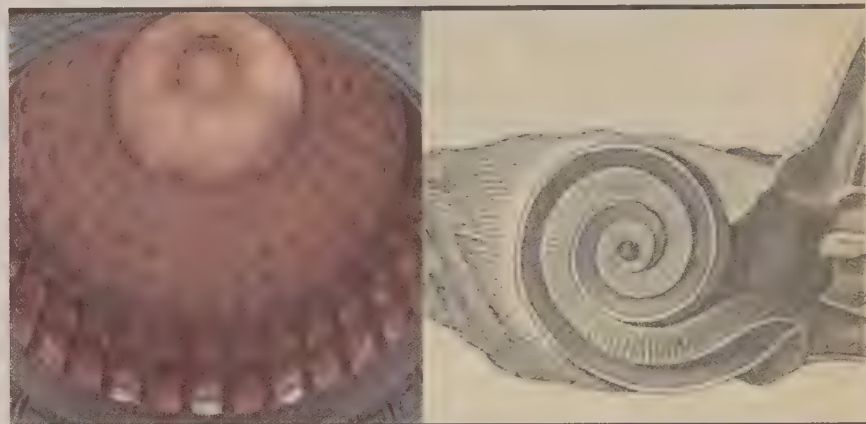
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THE SAN FRANCISCO BAY GUARDIAN VISUAL ART

visual art

Bill Fontana turns City Hall's
rotunda into a giant ear,
while Jacob Kirkegaard
turns the human ear into
a musical instrument.



Hear, here

Bill Fontana and Jacob Kirkegaard
play your ears

By Johnny Ray Huston
> johnny@sfbg.com

As I walk into City Hall, I hear a horn from the street — not a car horn, but a single trumpet. Further inside, what might be a few notes from a harpsichord hover in the air, followed by the twitters and chirps of swooping birds. A man sits on the steps at the foot of the rotunda stairs, a looking up in slight bewilderment, wondering where in the hell the trees and small jungle might be. The source of these sounds is above him, by the rotunda's dome — eight transducers installed by sound artist Bill Fontana that employ echolocation as part of a site-specific sound sculpture titled *Spiraling Echoes*.

A few days later, I step out of the rain and onto a wet 22 Fillmore bus, with a persistent hum, drone, or whine in my ears. I'm wearing headphones and listening to Jacob Kirkegaard's latest recording, *Labyrinthitis* (Touch Music/Fonik). I hear hearing: Kirkegaard produced the piece by inserting tiny microphones into his ears to record the frequencies — otoacoustic emissions — produced by hairs within the cochlea. *Labyrinthitis* is both a recording and a live performance, and the live version, during which the audience's ears are transformed into an orchestra conducted by Kirkegaard, might be even more radical and inventive.

While one work might seem vast and exterior and the other almost infinitely interior in nature, these two sound projects have more than a few things in common. The CD version of Kirkegaard's *Labyrinthitis* includes a short piece by the composer Anthony Moore, who conducted an extended interview with Fontana in 2005 that surveyed Fontana's projects. *Labyrinthitis* comes with a more extensive essay written in San Francisco by Douglas Kahn. A deeper resonance, however, stems from audio and visual correlations between City Hall's rotunda and the human ear. Photos of the rotunda's dome visibly echo the images of the spiraling interior roof of the Medical Museum in Copenhagen, where Kirkegaard created *Labyrinthitis*, a roof that plays a central role in the recording's material packaging. Both structures evoke the interior of an ear.

Spiraling Echoes is a more playful work. It's in keeping with some of Fontana's other pieces in iconic sites — through sound, he's taken apart Big Ben's timekeeping, replaced the traffic noise around the Arc de Triomphe with sea ambience, and brought Niagara Falls to New York City's Whitney Museum. For more than thirty years, Fontana has made a practice of bringing the "natural" into man-made realms — there is a potent current of environmentalism within his aesthetic. This is true of *Spiraling*

Echoes' quicksilver collage of bird chatter, trickling water, and streetcar and church bells, which darts up and down four public-access floors of City Hall in a manner that magnifies the beauty of the architecture and plays with historical markers, such as the smile on a statue of Harvey Milk. (One can imagine Milk enjoying this piece and, eventually, being driven batty by it.) The infusion of nature is a subtle hint to not trash monuments, and in turn the environment, in order to create newer architecture. It's tempting to suggest prankish unauthorized versions of Fontana's project in commercial sites such as downtown malls.

Another characteristic that *Spiraling Echoes* and *Labyrinthitis* share is the ability to produce disorientation. Fontana's piece brought out the Scotty Ferguson in me through its combination of surprising sound and potentially dizzying height. Kirkegaard incites a similar lack of balance no matter where one is standing — the title of *Labyrinthitis* refers to a balance disorder that can be related to tinnitus. It's easy to imagine a Pekingese ripping out its owner's jugular upon encountering the recording's relentless low-key yet high-pitched intensity, what musicologists might refer to as "Tartini tone." With *Labyrinthitis*, Kirkegaard has given new and revelatory meaning to the idea of a cochlear implant. I hope he performs his piece in San Francisco one day. Recombinant Media Labs, for one, would be an ideal setting. **sfsg**

SPIRALING ECHOES
Through May 8, free
City Hall
www.sfbggallery.org

"Every Sound You Can Imagine"

REVIEW Art is in the air at City Hall, thanks to Bill Fontana's "Spiraling Echoes" installation. In contrast, an ambitious exhibition at New Langton Arts explores the visual properties of musical pieces. Curated by *Artforum* contributor Christoph Cox, "Every Sound You Can Imagine" is rife with inkjet or offset prints of compositions — Morton Subotnick's smudgy pencil jottings are an exception. A hefty percentage of works avoid standard notation to create sight-based sonic suggestions. To glean from just one small segment or wall, devoted to late-1990s works: Ryoji Ikeda's *Variations for Modulated 440hz Sinewaves* is wonderfully nauseating in its op art effect, the score for Signal's *Lines* conjures clouds in the sky, and William Basinski's *Shortwavemusic* suggests the jagged lines of a seismograph or Richter scale.

These works are strictly black-and-white, but Cox's survey contains many small rainbows of playful pencil and Magic Marker musicality. Karlheinz Stockhausen's *Cosmic Pulses* isn't alone in its crayon radiance — Jim Hodge's *Sea of Love*, Leon Kirschner's *Study for "Sring Quartet No. 3,"* Allan Bryant's *Pitch Out*, Yasuo Tone's *Ten Haikus of Basho*, and John Cage's *Aria* (which likens jazz to dark blue and Marlene Dietrich to the color purple) all deploy the color chart as musical chart. Barry Guy's *Witch Gong Game* includes felt-tip images of mandalas, pointed stars, graphic diagrams, and moon slivers, while Rainer Wehringer's responds to Györgi Ligeti's *Artikulation* by creating black and brown combs or hair clippers. Kinetic geometric designs — the circles of Cornelius Cardew's *Treatise*, the bird flock of check marks that is Cage's *Study for Piano and Orchestra* — aren't far from the graphic potency found in Jonny Trunk's handsome 2005 monograph of LP covers *The Music Library*.

Splicing songbooks to fuse Mendelsohn to John Lennon and Yoko Ono, the collage aesthetic of Hodges' *A Line Drawn in the Dark*, along with a piece by Steve Roden, one of the more inventive works here. The late Bruce Conner's *Untitled (music)* has an effect similar to Will Yackulic's recent experiments in drawing with a typewriter, while his contemporary, Wallace Berman, mines language and numeric systems. Downstairs, Christian Marclay's video, *Screenplay*, sets many of these free-thinking compositional concepts into motion. (Johnny Ray Huston)

EVERY SOUND YOU CAN IMAGINE Through March 28. Tues.–Sat., noon–6 p.m.
New Langton Arts, 1246 Folsom, SF. (415) 626-5416, www.newlangtonarts.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. "Arts of the Islamic World From Turkey to Indonesia." Through March 1. "The Dragon's Gift: The Sacred Arts of Bhutan." Survey show with over 150 examples of Buddhist art. Fri/20 through May 10. "In a New Light: The Asian Art Museum Collection." Ongoing.

Cartoon Art Museum 655 Mission; CAR-TOON, Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. "Small Press Spotlight: Ryan Claytor." Solo showcase. Through March 8. "Colan: Visions of a Man Without Fear." A career retrospective. Through March 15. "Watchmen." Illustrations, sketches, and comic book pages by Dave Gibbons. Sat/21 through July 19.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). "Yves Saint Laurent." Mammoth retrospective. Through

April 5. "Warhol Live." Music-oriented Andy Warhol retrospective. Through May 17. "The Monotypes of Richard Diebenkorn: A Recent Acquisition." A collection of 24 prints. Through May 24. "Signs: Wordplay in Photography." Thematic survey. Through June 14. "The Fauna and Flora of the Pacific." Mural by Miguel Covarrubias. Ongoing.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). "New Work: Mai-Thu Perret." Exhibition by Swiss artist. Through March 1. "Paul Klee's Pedagogical Sketchbook." Archival material. Through March 1. "The 1000 Journals Project." Through April 5. "Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfien." Contemporary work. Through April 26. "2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen." Biennial Bay Area award exhibition. Thurs/12 through May 10. "Austere: Selections From the SFMOMA Collection." Photography and architecture and design. Through July 7. "Otli Aicher: München 1972." Graphic design. Through July 7. "Patterns of Speculation: J. Mayer H." German architectural studio. Through July 7.

BAY AREA
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. "Matrix

CONTINUES ON PAGE 44 »

YVES SAINT LAURENT

Fashion Changes, Style Remains

This winter, the Museum of Modern Art's presentation of the life of Yves Saint Laurent showcases 40 years

of his work, from his early days as a designer to his later years as a collector and artist.

His drawing, painting, and video work are also featured.

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Location & Hours

Yves Saint Laurent: The Exhibition
Museum of Modern Art, 1100 Fifth Avenue, New York, NY 10017
Open: Tues–Sun, 10am–5pm
Closed: Mon, Wed, Thurs, Fri, Sat

The exhibition is organized by the French Ministry of Culture and the French Republic, with the French Republic, Yves Saint Laurent, and the French Republic.

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Yves Saint Laurent: The Exhibition
Museum of Modern Art, 1100 Fifth Avenue, New York, NY 10017

de Young

MUSEUMS
CONT.

227: Mario Garcia Torres. "Conceptual work." Sun/22 through May 17.

GALLERIES

OPENING

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. "I Was a Green Beret," new work by Orion Shepherd (reception Thurs/19, 7-10pm). Thurs/19 through March 21.

Baer Ridgway Exhibitions 172 Minna; 777-1366. Tues-Sat, 11am-6pm. "Tyler Cufley," sculpture, photography, and painting

by Seattle artist (reception Sat/21, 4-6pm). Sat/21 through March 28.

California Institute of Integral Studies 695 Minna; 575-6100. Call for hours. "Ineffable/Woman," a bicoastal group show of women's art. Tues/24 through March 21.

California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm.

"Hobos to Street People: Artist's Responses to Homelessness From the New Deal to the Present," survey spanning 75 years with 30 artists. Thurs/19 through August 16.

Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "Equivalents," recent work by Elliot Anderson (reception Fri/20, 6-9pm). Fri/20 through March 27.

IEAS Gallery 2223 Fulton, sixth floor; (510) 643-6325. Call for hours. "Portrait of Buddhist Bhutan," photography by Mark Tuschman.

Thurs/19 through April 15.

In Color 2 2475 Third, suite 252; 861-3997. Call for hours. "From the Earth," photographs by Bill Basquin (reception Thurs/19, 6-8pm). Thurs/19 through May 29.

Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. "New Works," art by Jeff McMillan; "Waste Management," art by Richard Haden (reception Thurs/19, 6-8pm). Thurs/19 through March 21.

Marx and Zavattaro 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Ring the Changes," environmental photographs by Davis & Davis (reception Sat/21, 5-7pm). Thurs/19 through March 26.

Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Call for hours. "Future Landscapes Designed by Women," group show (reception Fri/20, Fri/20 through March 27.

Partisan Gallery 112 Guerrero; 816-1687. Call for hours. "One to Many," photocopy show with work by Keegan McHargue, Leslie Shows, Tauba Auerbach, and others (reception Thurs/19, 7-10pm). Thurs/19 through March 31.

Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm. "The Colony," new work by Rachel Kaye (reception Fri/20/7-10pm). Fri/20 through March 22.

Walter and McBean Galleries 800 Chestnut; 749-4563. Call for hours. "Yes!, a Solo Exhibition," art by Yan Pei-Ming (reception Thurs/19, 5:30-7:30pm). Fri/20 through May 23.

BAY AREA

di Rosa Preserve 5200 Carneros, Napa; (707) 226-5991. Wed-Fri, 9:30am-3pm. "(un)Natural," works interpreting nature by Bay Area artists (reception Sat/21, 6-8pm). Sat/21

through June 13.

LunchStop Café 101 Eighth St, Oakl; (510) 817-5773. Mon-Fri, 7am-3pm. "After Dark," photography by Tom Paiva (reception Thurs/19, 4:30-7pm). Wed/18 through April 30.

Modesto Junior College Art Gallery 435 College; (209) 575-6819. Mon-Fri, 10am-6pm. "Butterfly World," installation by Gordon Senior. Mon/23 through March 20.

Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "Olam Haba," ceramic installation by Derek Weisberg (reception Sat/21, 7-10pm). Sat/21 through March 28.

Swarm Gallery 560 Second St, Oakl; (510) 839-2787. Tues-Sun, noon-6pm. "Enter/Exit," art by Jared Clark and Jake Watling; "Orange and Blue," art by Joe Penrod (Fri/20, 6-8pm). Fri/20 through March 29. **sfno**

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GUARDIAN



San Francisco Ballet's Swan Lake

PREVIEW Maybe it was not the best move politically for San Francisco Ballet to schedule a new, no doubt very expensive version of *Swan Lake* just now. But a lot — besides the pragmatic “you have to spend money to make money” — can be said for Helgi Tomasson revisiting the world’s most popular ballet. In European-derived dance, *Swan Lake* is the great classical achievement. Theater has *Hamlet*; the opera has *The Marriage of Figaro*; and ballet has *Swan Lake*.

When Tomasson joined SFB in 1985, the company had a 50-year history of presenting contemporary ballets — and had performed William Christensen’s *Swan Lake* in 1940 and Balanchine’s one-act version in 1953. But the emphasis throughout SFB’s history had been on new work, an approach that had taken them a long way. Still, Tomasson knew that the dancers of a great ballet company need the classical idiom. It creates and refines technique and roots the dancers in a living tradition. So in 1988 he choreographed *Swan Lake* even though he was a relative neophyte as a choreographer.

It was a risk — and a smash popular success, and by now, its sets and costumes have more than amortized. Twenty years later audiences and dancers deserve the rethinking by a much more mature artist who in the interim has created a truly great company. Tomasson is no revolutionary: choreographically this *Swan Lake* will respect the tradition. However, there will be a first: designer Jonathan Fenson has worked in the West End of London and on Broadway. He has seen little ballet and has never designed one. (Rita Felciano)

SAN FRANCISCO BALLET'S SWAN LAKE Sat/21, Tues/24, Feb. 26–28, 8 p.m.;

Sun/22, Feb. 28 and March 1, 2 p.m.; Feb. 25, 7:30 p.m.; \$45–\$255. War Memorial Opera House, 301 Van Ness, SF. (415) 865-2000, www.sfballet.org

Stage listings are compiled by Kimberly Churn. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Bay One-Acts Festival Eureka Theatre, 215 Jackson; 776-7427, www.threewiseomkeys.org. \$20–35. Opens Thurs/19, Thurs-Sat, 8pm; Sun, 2pm. Through March 8. Three Wise Omkeys Theatre Company present the eighth annual production of plays by Bay Area writers.

No Exit NOHspace, 2840 Mariposa; www.noexitonstage.com. \$10–25. Prevails Thurs/19-Fri/20. Opens Sat/21. Thurs-Sat, 8pm. Through March 21. Expression Productions stage the Jean Paul Sartre classic.

Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$18. Opens Thurs/19, Thurs-Sat, 8pm; Sun/22, March 1, 15, and 29, 7pm; March 8 and 22, 2pm. Through April 5. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

BAY AREA

Once on This Island Ashby Stage, 1901 Ashby, Berk; (510) 665-5565, www.berkeleyplayhouse.org. \$12–50-28. Prevails Thurs/19. Opens Fri/20, Thurs, 7pm; Fri-Sat, 7:30pm; Sat, 3pm; Sun/22 and March 1, 3pm; March 8 and 15, 1

and 5pm. Through March 15. Calypso rhythms animate this Caribbean adaptation of *The Little Mermaid*.

The Window Age Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, centralworks.org. \$14–25. Prevails Fri/20. Opens Sat/21. Thurs-Sat, 8pm; Sun, 5pm. Through March 22. Christopher Chen’s new play takes a guide tour of the unconscious.

ONGOING

Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$15–25 sliding scale. Thurs-Sun, 8pm. Through March 8. Dan Wolf’s vigorous and inviting stage adaptation of Bay Area author Adam Mansbach’s 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it. (Avila)

Bisciglie’s SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffolies.com. \$33–40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF’s history, people, and culture are toasted and roasted with song, dance, and comedy.

Cuckoo Phoenix Theatre, 434 Mason, sixth fl.; 1-800-838-3006, \$10–25. Fri-Sat and Feb. 26, 8pm; Sun/22, 5pm. Through Feb. 28. Jumpy Theatre presents the world premiere adaptation of Madison Clell’s graphic novel, which recounts the author’s struggles with Dissociative Identity Disorder.

A Delicate Balance Custom Made Theatre Co, 965 Mission; 1-800-838-3006, \$15–25. Wed-Sat, 8pm. Through March 7. Katja Rivera of Shotgun

Players directs Edward Albee’s drama in this Custom Made Theatre production.

Dois Theatre 3, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$15. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/22.

Writer and performer Michael Phillips presents a one-man show about growing up gay in rural California, through the filter of his doll collection.

A Girl’s War Thick House, 1695 18th St.; 401-8081, www.thickhouse.org. \$15–25. Thurs-Sat, 8pm; Sun, 5pm. Through March 8. Golden Thread Productions presents the West Coast premiere of Joyce Van Dyke’s award-winning love story delving into the Middle Eastern experience.

I Love You, You’re Perfect, Now Change Off-Market Theater, Studio 250; www.roltheatre.com. \$18–30. Thurs-Sat, 8pm; Sun, 2pm. Through Feb. 28. Ray of Light Theatre presents the mating game as musical comedy.

It Ain’t Me El Teatro de la Esperanza, 2940 16th St., second floor; 359-0144, www.amp-sf.org. \$15 (two for one Thurs). Thurs-Sat, 8pm. Through Feb. 28. A woman finds her way out of grief through the misadventures of blind dates, fantasy, and group therapy in this Ann Marie Productions comedy by Claire Rice, directed by Gabrielle Gomez.

Landscape of the Body SF Playhouse, 533 Sutter; 677-9595, www.sfpayhouse.org. \$30–40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through March 7. The Bay Area’s mini John Guare renaissance continues as SF Playhouse revives the New York playwright’s macabre 1977 musical comedy about a transplant (from Maine to Manhattan named Betty (Susi Damiaro)). (Avila)

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolumbard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard’s solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20–50. Fri, 8pm; Sat, 5pm. Through March 28. Brian Copeland returns with his long-running solo show.

Philistines Zeum Theater, Yerba Buena Gardens, Fourth and Howard streets; 749-2228, www.acf-sf.org. \$15–20. Thurs-Sat, 8pm; Sat-Sun, 2pm. Through Feb. 28. A controlling patriarch looms large in the turn-of-the-century Russian household depicted by Max Gorky and adapted by Andrew Upton.

7 Sins EXIT Theatre, 156 Eddy; 206-1605, www.theexit.org. \$25–40 (on Valentine’s Day a pair of 40 tickets receive a signed bottle of wine from James Judd and Son Vineyards). Fri-Sat, 8pm. Through Sat/21. Even atheists raised by wolves in some exalted suburb of PC-land have heard of the seven deadly sins — usually because that’s where the fun is usually to be found. Greed, gluttony, sloth, check, check. For *La Traviata*’s Alfredo Germont and SF funnyman James Judd, sin is as much a motivator as it is a fatal flaw. Against this premise, Judd details some of the more amusing anecdotes of his personal life, from grade school geek to stand-up comic, earnest law school student to dot-com-bubble “technology reporter” with no working knowledge of anything remotely technical. Judd has an amusingly over-the-top performance style, honed no doubt by his childhood watching soap operas on behalf of his working mother, and his comic timing is relentless. This is not a one-man show based on soul-searching or lessons learned, unless the lesson learned was “always leave ‘em laughing.” It’s a bit of a stretch, but if you pay close attention you will more or less encounter each of the seven sins embedded in the action: “Wrath” is personified by an unlikely little high school punkette named Amy; “lust,” a bevy of Beijing hookers bearing a birthday cake, though at no point during the show does Judd stop to point out their sequence. He does share the secret to the perfect vodka-based cocktail though, and he definitely does leave us laughing. (Gluckstern)

Souvenir American Conservatory Theater, 415 Geary; 749-2228, www.acf-sf.org. \$14–18. Tues-Sat, 8pm (except Tues/24 at 7pm). Sat-Sun, 2pm; Sun, 7pm. Through March 15. The Tony-nominated Judy Kaye reimagines the tale of Florence Foster Jenkins, the tone-deaf socialite who believed she was a great soprano.

Tennessee in the Summer Wall Theatre, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22–40. Wed-Sat, 8pm; Sun, 2pm. Through March 1. Local playwright Joe Beeseker probes the psyche of Tennessee Williams.

Tough Titty Magie Theatre, Building D, Fort Mason Center; 442-8822, www.magietheatre.org. \$5–15. Wed-Sat, 8pm; Sun, 2:30pm; Sun/22, 7pm; Wed/30, 10pm. Through Sun/22. Late playwright Oni Faida Lampley’s occasionally wearying

but otherwise moving and humor-laced drama about an African American woman living with breast cancer makes its West Coast premiere in a graceful, focused production under director Robert O’Hara for Magic Theater. (Avila)

Walton’s 2 End Heli Lorraine Hansberry Theater, 777 Broadway; 474-8800, www.hlsf.org. \$24–36. Thurs-Sat, 8pm; Sun, 2pm. Through March 5. William A. Parker’s comedy-drama centers on a group of friends gathering to celebrate a 20th anniversary of a relationship that’s beginning to show its fissures.

Wicked Orpheum Theater, 1182 Market; 512-7770, www.shnsf.com. \$25–99. Tues-Sat, 8pm; Sat-Sun and Wed/18 and Feb 25, March 4, 11, 18, and 25, April 1, 8, 15, 22, and 29, May 6 and 13, and June 24, 2pm; May 24 and 31 and June 7, 14, and 21, 7:30pm. Through June 27. As the moral would have it, wicked is as wicked does. You may remember what *Wicked* does from its pre-Broadway Bay Area premiere back in 2003.

Now on tour as the long-running Broadway hit it has since become, *Wicked* posits *The Wizard of Oz*’s evil broomster, the Wicked Witch of the West, a.k.a. Elphaba (an appealing Teal Wicks), as a misunderstood rebel on a bid of justice for the animals, human kind’s loquacious one-time equals, and now the convenient object of a campaign of fear and oppression masterminded by the not-so-nice if ever so charming Wizard of Oz (David Garrison) — a political muzzling that has them literally losing the power of speech. Frankly it’s that last part of the premise that loses me: While I’m solidly pro-animal in principal, are we really supposed to bemoan the loss of their lingual capacities? Personally, I get enough lip as it is from humanoids without every fish and fowl joining the conversation. Anyway, assuming you don’t mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, the spectacle rules the stage as ever, supported by sharp performers. From a winning cast, including a truly bubbly Kendra Kasbaum as Glinda and the wonderful Carol Kane as Madame Morrible. (Avila)

The W. Kamau Bell Curve SF Playhouse Studio Theater, 533 Sutter; www.brownpapertickets.com. \$25 (bring a friend of a different race and get in two for one; Valentine’s Day edition offers two for one for interracial couples and \$15 for interracial people). Thurs-Sat, 8pm. Through Feb. 28. Standup comic W. Kamau Bell has responded this year to the question, “What’s the most thoughtful one-man show at SF Playhouse, and it’s worth catching if you haven’t yet.” (Avila)

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BAY AREA

In the Next Room (or the vibrator play) Roda Theatre, Berkeley Repertory, 2015 Addison, Berk; (510) 647-2949, www.berke-are.org. \$13.50–71. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm (no performance March 13 and no matinee). Thurs/19, Feb. 27, and March 5. Through March 15. Berkeley Rep’s 50th world premiere is as stimulating as they come, if you’ll pardon the expression, being Sarah Ruhl’s smart, funny, moving treatment of sexual politics at the cusp of the modern era. Shimmering with very fine performances under impeccable direction by Les Waters, Ruhl’s story unfolds at a Edison’s light bulb comes the dawn of the electric age and through male-dominated medical science, a form of treatment for female “hysteria” in the form of an early vibrator. Yes, the vibrations were good. But all is not well in the Victorian home and “operating theater” of Doctor Givings (Paul Niebank), his wife Catherine (Hannah Cabell), and their newborn child. Between medical treatments in one room and social conversations in the other, a set of characters shuffle back and forth through an objectifying, alarmingly bifurcated world: the frigid Sabrina Daldry (Maria Dizzia) and her frost-inducing brother of a husband (John Leonard Thompson); the doctor’s spinster assistant Annie (Gracy Ross); the Givings’ new wet nurse, an African American woman who has recently lost her own child (Melle Powers); and a vaguely lubricious artist (Joquán Torres) of confidently pre-modern allegiances. Throughout, scenic designer Annie Smart’s adjacent rooms form a sharp visual diptych ruminating on the science of domesticity and the domesticity of science, while David Zinn’s magnificent Victorian costumes remain fully integrated in the thematic architecture of Ruhl’s elegant meditation on the socially embedded nature of sexuality as well as the nature and science, the metaphysics and mystery, of love. (Avila)

DANCE

Black Choreographers Festival 2009 Dance Mission Theater, 3316 24th St.; www.bcfhereandnow.com. \$10–15. Fri/20-Sat/21,

8pm. With six works, three of them world premieres, producers Laura Elaine Ellis and Kendra Kimbrough Barnes hit the spot on opening night. The pieces spanned a wide spectrum of styles and experiences, indicative of the spirit of generosity and support that permeates this festival. (Felciano)

Dance Theater Shown The Garage, 975 Howard; www.brownpapertickets.com/event/53615. \$10–20. Opens Fri/20. Fri-Sun, 8pm. Through March 1. “Home Season” includes works by guest choreographers Jennie Pitts and Taryn Packheiser.

Pappa Tarahumara Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-ARTS, www.ybca.org. \$25–30. Thurs/19-Sat/21, 8pm. The Japanese-dance-theater troupe makes its Bay Area debut with *Ship in View*.

PERFORMANCE

The Burning of the Ancient Library of Alexandria CounterPULSE, 1310 Mission; 1-800-838-3006, \$15–20. Fri/20-Sat/21, 8pm; Sun/22, 2pm. Artship Ensemble’s meditation on the fall of the library of Alexandria is physically and thematically accompanied by an interesting visual art exhibition in the theater’s lobby. The lobby is safe ground, therefore. After that, you’re on your own. The theatrical fuses song, dance, and characterization into a story of constructive and destructive tensions, embodied by the martyred mathematician Hypatia (Ana Diane Landelle), her smitten Greek colleague Ariston (Tom Franco), the ardent Roman military commander Pergon (Ali Tahbaz), and an offstage nemesis in the form of the politically motivated Bishop of Alexandria, Cyril, who pursues a campaign of persecution against the library’s scholars. Writer-director Slobodan Dan Palich’s simple set design forms a pleasing backdrop for a thoughtful but not so pleasing drama, which suffers from strained dialogue and awkward performances by white-gowned actors still mastering lines let alone characters. Despite acquitting themselves passably of several group dances, the cast’s otherwise timid movement about the stage too often evokes seasick passengers aboard a pilotless cruise liner. But then it’s not far into this hour-long piece that you realize all is indeed lost. (Avila)

Circus Finelli Stage Werx, 533 Sutter; www.circusfinelli.org. \$15. Fri/20-Sun/22 and Feb 27-28 and March 1, 8pm. The troupe mixes Slavic slapstick comedy with comedy and flying clutic.

Love Hurts Seventh Avenue Performances, 1329 Seventh Ave.; www.sevenperformers.org. \$15–18. Sat/21, 7:30pm. Tenor Colby Roberts, soprano Virginia Pluth-Walker, members of the SF Opera Chorus, and others offer their “A Night at the Opera in the Inner Sunset.”

Lucky Dog Theatre The Marsh, 1062 Valencia; www.themarsh.org. \$10–15 sliding scale. The last Tues of every month, 7:30pm. Cutting-edge improv performers appear with guests.

Mardi Gras Extravaganza Red Devil Lounge, 1695 Polk; 398-7673. \$10. Tues/24, 9pm. Hot Pink Feathers and Blue Bone Express bring Rio de Janeiro and the French Quarter together in a special Mardi Gras show.

Spirit of Brazil '09 ABADA Capoeira SF, 3221 22nd St.; www.abada.org. \$12–20. Fri/21, 8pm; Sun/22, 2pm. Performers offer Brazilian dance, music, and capoeira.

COMEDY

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents “Hump Day Comedy” with new talent, \$5. Thurs, 8pm, on seventh flr: “\$3 Thursdays” produced by Comedy College. Thurs, 19pm, fifth flr: “She-Hal Mistress of the Microphone” with Dan Lovecho, \$10. Fri, 9pm: “Scantly Ad Comedy” with Joe Nguyen, \$12. Sat, 7pm, seventh flr: “Battle of the Bay” comedy competition, \$10.

Cobb’s Comedy Club 915 Columbus; 928-4320. Thurs/19, 8pm; Fri/20-Sat/21, 8 and 10:15pm; Sun/22, 7pm; Greg Behrendt, \$20.50–22.50.

Great American Music Hall 859 O’Farrell; www.gamh.com. Fri/20, 7 and 10pm: Killers of Comedy with Rev. Bob Levy, Shuli, Eric the Midget, Yucko the Clown, others, \$30–35.

Harvey’s 500 Castro; 846-7290, harveysfunnytimes@yahoo.com. Tues, 9pm. Nick Leonard and Rom Vigh host a gay comedy night. Harvey’s Funny Tuesdays, free. Ongoing, Tues/24: Ali Wong, Gerri Lawlor, and others.

Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. Wed, 9pm: Justin McClure and Friends’ Ongoing, Fri/20, 8 and 10pm: Kira Soltanovich, \$15. **sfsg**

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Zellerbach Hall Tickets start at \$24

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GUARDIAN

"A Night of Hope with Joel Osteen"



» PREVIEW Toothsome televangelist pastor Joel Osteen is so infused with the love of God (among other things) that he can't stop smiling. At his "Night of Hope" rally expect pulsating praise music — love songs to Jesus — as well as affecting lighting and mammoth projection screens programmed to give you a boost of faith. Better than prostitutes? Meth? Or stealing money from the faithful? Probably not. So pray for salvation with Osteen, before he gets burdened by scandal, like most of the megachurch televangelist pastors.

Pat Robertson, host of the Christian Broadcasting Network program *The 700 Club*, called for the assassination of Hugo Chávez, claimed that due to his "age-defying energy shake" he was able to leg press 2,000 pounds, and predicted that the end of the world would come in 1982.

Ted Arthur Haggard, a former American evangelical preacher in Colorado Springs, Colo., resigned in 2006 after he admitted soliciting prostitute Mike Jones for homosexual sex and methamphetamine. Haggard continues to receive counseling, and now says he is "heterosexual with issues."

John McCain has described Osteen as "inspirational," and Barbara Walters has claimed he is "fascinating." But I just want to know which scandal he'll get caught for first. I'd like to put my bet on a heroin overdose, followed by the discovery that he eats brains ... or would shit be more fitting? Before betting, I should probably take into account that gambling excludes me from heaven (though that didn't stop my role model, Robertson). Or that Victoria Osteen, Joel's wife, was already sued last summer for allegedly throwing a flight attendant against a bathroom door and then elbowing her in the tit.

(Michelle Broder Van Dyke)

A NIGHT OF HOPE WITH JOEL OSTEEN Fri/20, 7:30 p.m., \$15. Oracle Arena, 7000 Coliseum Way, Oakland. (510) 569-2121, www.joelosteen.com

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

Harmon Leon and Bucky Sinister Annie's Social Club, 917 Folsom; 974-1585, 8 p.m., free. Leon reads from his *Boat*-esque book *The American Dream* at a Green Apple Books event.

"Is Matter Made of Light?" Randall Museum, 197 Museum Way, 554-9600, 7:30pm, free. Is matter made of light? Well, is it? Physics instructor Richard Gautier better have some answers.

"Tiffany's World" Kanbar Hall, Jewish Community Center, 3200 California, 8pm, \$10-18. Filmmaker Tiffany Shlain shows clips from a new work-in-progress.

THURSDAY 19

Corkscrewed 18 Reasons, 593 Guerrero; 241-9760, 7-9pm, \$10-15. Robert Camuto hosts a wine-tasting in conjunction with his new book on French terroirs.

"I Am Potus" San Francisco Main Library, Latino-Hispanic room, 100 Larkin; 557-4277, 6pm, free. A black gay inaugural reading with Brian Freeman and others.

"Milk Skimmed" GLBT Historical Society, 657 Mission, suite 300; 850-8580, 6-8pm, free. A roundtable discussion of what's in the movie and what was left out of it.

What Would Google Do? Booksmith, 1644 Haight; 863-8688, 7:30pm, free. What would Google do? Hell if I know — what would Brian Boltano do? Author Jeff Jarvis will answer at least one of these questions.

"Writing About Dance" CounterPULSE, 1310 Mission; 626-2060, 7:30pm, free. *Guardian* contributor Rita Feliciano, choreographer Keith Hennessy and two others talk about writing about dance.

FRIDAY 20

"Experimental Geography" Get Lost, 1825 Market; 437-0529, 7pm, free. Daniel Tucker digs

into cartography's and geography's outer limits. **Eugene Mirman** Booksmith, 1644 Haight; 863-8688, 7:30pm, free. He's gonna read from *The Will to Whatever*.

Race Course Modern Times, 888 Valencia; 282-9246. Bernadine Dohrn and John McCain's favorite guy Bill Ayers read from their new book.

SATURDAY 21

"Art of Restraint" Femina Potens, 2199 Market, 864-1558, 7:30pm (doors lock at 8pm), \$50. Bondage event with JD of Two Knotty Boys and suspension model Madison Young.

"Compostmodern 09" Herbst Theatre, 401 Van Ness; 392-4400, 9am-5pm (continues Sun/22), \$50-90. A convention devoted to sustainable design.

"Justice for the SF8" New Valencia Hall, 625 Larkin; 864-1278, \$3-9. A documentary about the SF8 and the Black liberation movement, with panel discussion and BBQ dinner.

MONDAY 23

"Asteroids, Evolution, and the Long-term Habitability of Earth" California Academy of Sciences, 55 Music Concourse Drive, Golden Gate Park; 379-8000, 7:30pm, \$5-10. David Morrison of NASA gets cosmic.

"The Inner I: How Artists See Themselves" American Conservatory Theatre, 415 Geary; 749-2228, 5:30pm, free. Judy Kaye, Lofti Mansouri and Flicka — Frederica Von Stade — broach the subject and sing the praises of Florence Foster Jenkins.

BAY AREA

Culture Change Humanist Hall, 390 27th St, Oakland; (510) 451-5818, 7pm, free. Alexis Zeigler presents a slide show about his new book on civil liberty, peak oil, and the end of empire.

TUESDAY 24

Back of the Napkin Commonwealth Club, 595 Market, second floor; 6pm, \$8-15. Dan Roam gives a presentation about his book on design ideas. **SFBG**

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February 25, 2009

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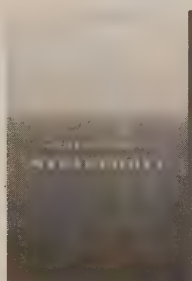
**AGAINST HAPPINESS**

By Eric G. Wilson

Sarah Crichton Books/Farrar, Straus and Giroux
166 pages
\$12

Contemporary perkiness has an enemy and timeless melancholia has a defender in Eric G. Wilson, whose *Against Happiness* is a largely poetic and occasionally prosaic screed. Wilson is quite clear that he doesn't want to romanticize clinical depression — if anything, his characterization of those who might genuinely need prescribed pharmaceuticals as “lost souls” oversimplifies in the other direction. His book isn't an expansive survey so much as a personal rumination. That said, it wastes no time identifying and successfully critiquing the Protestant Pilgrim (via William Bradford) and capitalist (via Benjamin Franklin) roots of the inhumane and all-American smiley face. For Wilson, such perkiness reveals definite undertones of necrophilia.

Wilson has a flair for the alliterative binary opposition. He pithily notes the contemporary tendency to confuse pixels with people, observing that “We carry with us the world wherever we go; we don't need to go anywhere.” Though he doesn't present the argument in a flagrant manner, it isn't hard for a reader to infer that this sort of passive colonizing of experience characterized George W. Bush-era brainwashing. *Against Happiness* might have been more provocative if Wilson charted or demonstrated the political aspects and post-human fallout of American contentment at greater length, and spent less time celebrating the already well-established dolor of William Blake and John Keats, or pop culture corollaries such as Joni Mitchell in her *Blue* period and Bruce Springsteen in *Nebraska*. But this is his book, not mine, and for the most part it is zestful in its love of sadness. (Johnny Ray Huston)

**A FIELD GUIDE TO MELANCHOLY**

By Jacky Bowring

Oldcastle Books
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Early in *A Field Guide to Melancholy*, author Jacky Bowring makes the first of a few references to Robert Burton's 1621 tome *The Anatomy of Melancholy*, stating that “rather than achieving any kind of precision,” the 783 pages of its first edition only “served to further emphasize the complexity of melancholy.” As its title makes clear, Bowring's carefully structured book is more modest in aim and more sympathetic to its subject — it aims to “extol the benefits of the pursuit of sadness, and question the obsession with happiness in contemporary society.”

In doing so, Bowring avoids the biliousness that dates back to ninth-century characterizations of melancholy, instead favoring a gentle instructive tone that, while academic in basis, is never sterile. Her field guide is a particular one, by no means definitive — in the realm of contemporary music, for example, she calls upon the Cure, Smashing Pumpkins, and especially Nick Cave as exemplars and never mentions a perhaps more famous Pope of Mope. In the realm of cinema, she foregrounds Ingmar Bergman, but still has time for less obvious and perhaps more compelling figures such as Tacita Dean. Though he enters and exits the text seemingly at whim, in some ways the most resplendent melancholic species is the Romanian philosopher E. M. Cioran, who might very well be the true Oscar Wilde of misery thanks to a Bible-size collection of primary aphorisms. Bowring's book is a worthy introduction to Cioran, and that is but one of its merits. (Huston)

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Rue Saint Jacques is a snug bistro serving correct but earthy French cuisine, like the pâté board and short-rib casserole (pictured).

GUARDIAN PHOTOS BY RORY McNAMARA

Paris to the clouds

By Paul Reidinger
 > paulr@sfbg.com

If clothes make the man, then does the bistro make the neighborhood, or the other way around? This is a trick question, because the answer is: both. Part of the magic of any bistro is its neighborhood, which becomes part of the experience. And — the obverse — in a city of neighborhoods like ours, no neighborhood is quite complete without a bistro.

For neighborhood atmospherics, it's hard to match the cloud village that floats on the back-country streets behind Grace Cathedral. A cable-car line, a shop or two, a run of handsome townhomes with a certain Parisian feel and a twinkling cityscape in the background — and, at the edge of things, a bistro, a quite convincing one, Rue Saint Jacques.

Don't bother looking for a street named Saint Jacques, because you won't find one — although you will find an authentic-looking Paris street sign in the restaurant's front window. Don't bother looking, either, for the strangely enchanting Uzbek restaurant called On Jackson, which until about four years ago could be found on Jackson, at Taylor. It's in that snug corner spot that we find Eric Lahvert's Rue Saint Jacques, with an appealing

paint treatment (like butter washed with cognac), a distinct upgrade in furniture quality from Uzbek days (including rather Arts-and-Crafts-looking chairs), and, of course, some first-rate French cooking.

By "French cooking" I don't mean the haughty, *haute* kind with all the rich, intricate sauces, but the earthy kind, the bistro kind. Rue Saint Jacques' menu is mostly an exercise in this sort of heartiness, carried off with considerable style. The dishes rely on a timeless appeal and are very much the ones you'd find in countless neighborhood bistros in Paris. They also rely on high-quality (often organic ingredients) and thoughtful, though not fancy, preparation.

For those of us who love the price, Rue Saint Jacques is as good as it gets. A flat fee of \$35 buys you three courses: any starter, any main dish, and any dessert. Some of the more luxe possibilities, such as lobster risotto and the very formidable cassoulet, do carry a surcharge, but these are the exceptions. The *sans* surcharge appetizers are not exactly shabby anyway; a gently beefy beef tartare is made from freshly ground Niman Ranch filet mignon and subtly spiced up with a bit of mustard, while charcuterie is presented as a duo of rich, housemade pâté slices, one of duck, another (and coarser, country-style) of

pork. Meaty, chewy snails are served Catalan-style, in a chunky sauce of sausage, bacon, and melted cherry tomatoes in an earthenware crock.

The French onion soup is the color of espresso: a sign that the onions have been patiently and repeatedly caramelized for maximum intensity of flavor before being sealed under a cap of melted cheese. A pistou-style soup of winter vegetables, including cabbage, carrots, turnips, and white beans, is paler — pleasantly pale, really, though roasting the roots might have added some depth and weight. I did wonder about the addition of the out-of-season basil, which lacked its midsummer pepperness.

The main courses, like their opening acts, are mostly familiar. Skirt steak (from Niman Ranch) is pan-roasted, sliced, slathered with a sauce of caramelized shallots, and plated with a stack of wonderfully slender, crisp herbed frites. Breast of local duck is roasted (to medium and perhaps then some), sliced, fanned over a bed of wild rice, and sauced with an ambrosial blend of cognac and green peppercorns.

The cassoulet is so heavy-duty that it reaches the table in a cast-iron skillet, complete with handle that must be oriented in an acceptable direction so as not to catch a passing thigh and send the whole thing flying.

Within the skillet we find (in addition to a wealth of white beans lightly crusted with bread crumbs), confits of lamb and duck leg (the duck still on the bone), along with an entire boudin blanc and chunks of fatback. You pay an extra \$7 for the cassoulet (or \$26.75 à la carte), but the dish could easily feed two hungry people.

The one offering I hadn't seen before was mijoté de porc, described by the menu card as "slow-cooked pork belly with a ragout of vegetables." Since pork belly is the source of bacon, I was expecting something rather fatty, in fact problematically fatty, but what turned up instead resembled a pot roast: chunks of tender meat in a thick, dark, slightly sweet sauce laced with wild mushrooms.

Rue Saint Jacques' desserts are very much in the bistro mainstream and include a solid chocolate mousse and a creditable vanilla bean crème brûlée. The unconventional choice is probably the strawberry soup, which drew my eye in part because of its unexpectedness and in part because I hoped, after some heavy going through the savory courses, that it would be relatively light, despite the promise of Chantilly cream.

Dessert soups I've had in the past have been served in broad bowls, like regular soup, but this one arrived in a

parfait glass: a base layer of soup, not too sweet and quite chunky, almost like runny preserves, with a thick cap of Chantilly cream, which is basically sweetened whipped cream. The boundary between the layers quickly became blurred, and the cream more or less self-folded into the soup, with a luxurious result.

The service staff is swift, professional, and proper, in the best French tradition. They do not fawn or make chitchat, but if something goes wrong — your order slip temporarily ends up on the kitchen floor, say, causing a delay — you're likely to be comped a glass of wine or a shareable dish, and maybe even some excellent port to finish. Or was that Banyuls? **SPFO**

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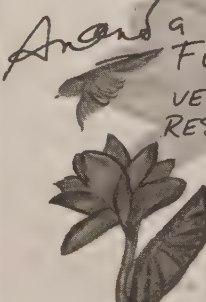
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—from "Embedded: The boy next door" by Melissa Gira Grant, posted in our new Sex SF blog

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ONLINE



Solo album

By L.E. Leone

> le.chicken.farmer@gmail.com

CHEAP EATS John Campbell's Irish Bakery is famous for its scones and pasties. My friend the Maze is famous for grinding his way through medical school

and then choosing to work in publishing — freelance, at that. A feat of audacious and lively present-tensivity for which he will forever be cemented into my heart, no matter how many crumbs he leaves in my car.

We have this sweet new routine where he runs across town to USF, where I play soccer Sunday mornings, and that way we can both be smelly and sweaty when we go out for breakfast. The camaraderie is killing me. But what are you going to do? If it wasn't that, it would be the bacon.

Which reminds me: I've been challenged by my current favorite online suitor to write a song about bacon. And I use the word challenge loosely. This guy has no idea! By the way, I am famous online, completely separate from my in-print and on-stage famousnesses, for being one hot bacon-obsessed chick.

Datingwise, I have an unfair advantage over my g-g-girlfriends, and it isn't that I stutter. Having been on both sides of the surface of the pond, I know exactly what bait to use. Bacon. The advantage is short-lived, however. I get all the bites in the world, but can't keep anything on account of tiny tits.

I keep three very very separate mailboxes in my e-mail program: one for friends, one for Cheap Eats, and one for online dating. When that so-called "bacon explosion" rocked the Internet a couple weeks ago, all three mailboxes filled up simultaneously with links, invitations to barbecues, and pictures of the divine rolled-up weave of sausage-stuffed bacon, which, I admit, was one of the sexiest things I ever saw.

Me? Write a song about bacon? That's like asking a kitten to be cute. As anyone lucky enough to have heard Sister Exister's obscure first album, *Scratch* (available at cdbaby.com, ahem), knows, my songwriting has been, shall we say... a wee bit chick-centric, with occasional brave forays into eggs, and butter.

Predictably, my second solo album, about one-third written, is all about heart disease. But not the kind that comes from high-fat diets, no, the kind that comes from online dating.

Whateverwise, as much as I would love to bring all three of my bacony famousnesses together by writing a date-commissioned bacon song right here in Cheap Eats... well, to be honest I would but, incredibly, I'm drawing a blank.

So by way of stalling for rhymes, John Campbell's Irish Bakery is famous for its scones and pasties, and me and the Maze stocked up on both. We got three scones (\$1.50 apiece), a sausage roll (\$3), and a beef pasty (\$5).

They have glass cages still filled with piles and piles of these delicious looking things, and other things, like bread, sweet tarts... They have soup, breakfast sandwiches.

What they don't have is anywhere to sit, except for the bar next door, the Blarney Stone, which is a great bar, so you know, with soccer on TV and all, but we were both running low on dollars and didn't feel like feeling like we had to drink, so we took our greasy brown bags of goodness around the corner to my car. My new car. My beautiful new car. My clean and beautiful new car.

And I put on the classical music station and we ate and talked and passed the pasty and talked and laughed and just generally steamed up the windows. Everything was great! Actually, I didn't think the scones were anything special.

They are "traditional" scones, and, I know I know, we're people. We tend to dwell on the past, to go on living in it. Ergo: traditional = special. But I personally can't afford to think that way or I will dry up and blow away. To me they were scones, and great, and the pasty, by virtue of being something new, was special: ground beef in gravy with carrots, onions, and potatoes all wrapped up in this sopping greasy flaky crumbly pastry dough.

Which I am still picking out of my seats.

And the camaraderie is killing me. But what are you going to do? I live in a world that defines itself, and its parts and people, historically. It's a song. About bacon. And it's over now, so stop dancing already and wish me weight. **SFBG**

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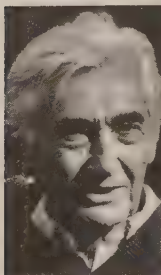
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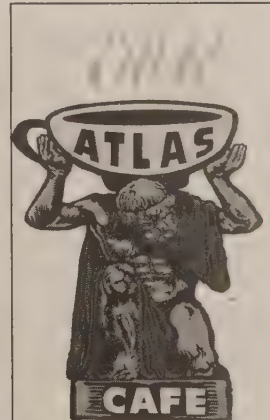
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film

One city, two perspectives: Los Angeles stars in 1959 experimental work *The Savage Eye* and Stacy Peralta's documentary *Crips and Bloods: Made in America*.



Lost Angeles

The Savage Eye finds fear and loathing in the City of Angels

By Max Goldberg
 > a&eletters@sfbg.com

Like some unholy combination of *The Man with a Movie Camera* (1929) and *The Day of the Locust* (1975), *The Savage Eye* (1959) is a kino-essay on American desolation penned by three directors (Joseph Strick, Sidney Meyers, and blacklisted Ben Maddow) and as many cinematographers (Jack Couffer, Helen Levitt, and a young Haskell Wexler). The 65-minute feature's thin fictional frame story of a spurred Los Angeles woman, Judith X, is no story at all, but rather a vehicle for disembodied anomie. The film is every bit the modernist plaything, complete with a dual voice-over narration, weekend-long time-span, digressive cinematography, spindly Leonard Rosenman score and mechanized portraiture of the metropolis. If *The Savage Eye* works as a reclamation of the homegrown surrealism borne of street photography and pulp fiction, it's also no surprise that codirector Strick later filmed adaptations of both *Ulysses* (1967) and *A Portrait of the Artist as a Young Man* (1977).

Pinning the nadir of western culture to female consumption is all too typical of the era's would-be beats, but a sequence like the one in which the male voice-over (pompously listed as "The Poet" in the end credits) asks Judith to read other women's trivial thoughts is disturbingly cruel. *The Savage Eye* is diametrically opposed to melodrama, allergic to pathos. It's difficult to

imagine how incendiary it must have seemed in 1960, when Hollywood was just beginning to awake from its long Hays Code slumber. One emblematic shot closely frames a dowdy couple; he plies her with drinks as she evaluates the bargain being struck out of the corner of her eye. There is an admirable directness to self-contained scenes like this one. With studio noirs, a desultory atmosphere is conveyed peripherally, in a lick of the lips or sweat on the brow; *The Savage Eye* takes seediness as its subject, like a Weegee book come to life.

The stage may be vulgar, but the players are deathly banal. Judith fantasizes about her ex's lover's violent end as she retrieves the mail, a picture of everyday malice worthy of James M. Cain. And yet, no matter how savage this eye means to be, there is a creeping melancholy tugging at the handheld shots of haunted diner cars and half-lit neon. San Francisco Cinematheque screens this dream of a lost city in a fresh restoration print alongside Strick's earlier document of Los Angeles playing itself, *Muscle Beach* (1948). **SFBG**

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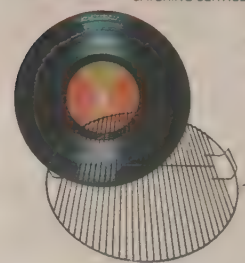
Director Stacy Peralta saw his 2001 doc *Dogtown and Z-Boys* turned into the 2005 narrative *Lords of Dogtown*. Will the same fate greet *Crips and Bloods: Made in America*? This gripping film does much to contextualize the origins of Los Angeles gangs within the city's African American history, and Peralta makes good use of archival footage and photographs to tell the story.

At times, though, the 105-minute *Crips and Bloods* seems overwhelmed by the sheer amount of background material, which could fill a Ken Burns-style miniseries. Peralta couldn't leave out the Watts riots, or the Rodney King riots, or the Black Panthers, or racial profiling, or the origins of south L.A.'s housing projects, or the economic history of black workers, or any number of topics that nudge the conversation toward the city's gangster groups.

When *Crips and Bloods* finally gets there, it states the obvious: gangs are destructive. They also agree that for many kids, gangs offer the protection and sense of family their lives are otherwise lacking. Obviously this isn't the kind of movie that's gonna glorify gangs, though I wish there'd been more discussion about how pop culture romanticizes gang membership (see: 1991's *Boyz n the Hood*, N.W.A., etc.), making it attractive to suburban kids and curious filmmakers alike. **(Cheryl Eddy)**

CRIPS AND BLOODS: MADE IN AMERICA opens Fri/20 at the Roxie. See Rep Clock.

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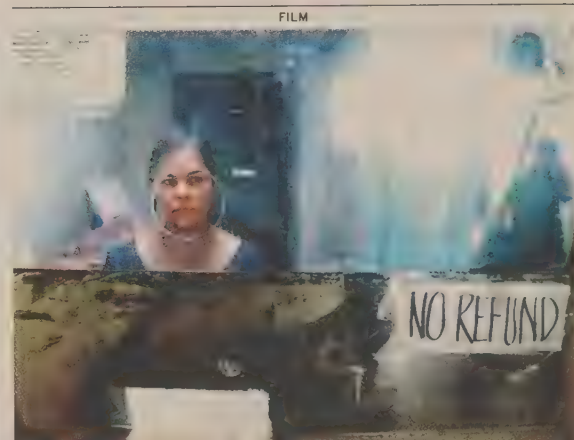
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GUARDIAN



Serbis

REVIEW Brilliante Mendoza's *Serbis* reminded me of a Robert Altman film. The story centers on the Pineda family, who operate a run-down movie house playing porn features in the provincial Philippines. The film weaves in and out amid the many relatives living together while showing a glimpse of the activity within the theater itself (the sex trade in action). It feels as though we are simply tagging along like a friend visiting for the day, a feeling heightened by extensive handheld camera use. The family is not one without problems: the matriarch must deal with a divorce trial, a younger son impregnates his girlfriend, and a daughter bears the burden of running the theater from day to day. Meanwhile, the in-house sex work is so lively that the prostitutes appear to prosper far more than the struggling Pinedas. The latest from acclaimed director Mendoza (2007's *Slingshot* and *Foster Child*), *Serbis* offers an overall interesting look at the dynamics of family, business, and sexuality. (Natalie Gregory)

SERBIS opens Fri/20 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide. Due to the Presidents' Day holiday, theater information was incomplete at presstime.

SAN FRANCISCO INDEPENDENT FILM FESTIVAL

The 11th IndieFest runs through Sun/22 at the Roxie, 3117 16th St, SF; and Shattuck, 2230 Shattuck, Berk. Tickets (most shows \$11) are available at www.sfindie.com. All times pm.

WED/18

Roxie Abraham Obama 7:15. Woodpecker 7:15. I'll Come Running 9:30. Skills Like This 9:30.

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Roxie Deadgirl 7:15. Altered Fates 7:15. I Sell the Dead 9:30. Deadgirl 9:30. Shattuck Morris County 7:15. Ex-Drummer 9:30.

FRI/20

Shattuck Harrison Montgomery 7:15. Home Movie 9:30.

SAT/21

Shattuck Automorphosis 7:15. The Full Picture 9:30.

SUN/22

Shattuck The Men's Story Project: Building Strength, Creating Peace 7:15. Deadgirl 9:30.

OPENING

Absurdistan Like Canadian Guy Maddin, German director Veit Helmer has a distinctively anachronistic vision. While the former creates movies that could almost pass for European silents and early talkies, the latter

makes ones that mix styles of silent cinema and the more whimsical expressions of 1960s Eastern Europe's New Wave. This almost dialogue-free fable is a spin on the Lysistrata legend, though incredibly it was inspired by an actual news story. A mountain village so remote it's been left virtually stateless in the redrawn post-iron Curtain world (the film was actually shot in Azerbaijan) is the site for a civil war of a nonviolent kind. Fed up with their endlessly lazy menfolk, the hardworking local women are pushed over the edge when the hamlet's only, elaborately rigged water supply system clogs to a complete stop after years of neglect. They refuse to put out — or perform any other expected services — until the men get their act together and this not-so-minor problem is fixed. That inconveniently complicates the immediate future of young lifelong sweethearts Temelko (Maximilian Mauff) and Aya (Kristyna Malerova), whom a stargazing granny has determined should finally consummate their love on a particular rapidly-approaching date. Goofy, charming, and visually inventive in a Rube Goldbergian low-tech way, this is a sweet and silly delight. (1:27) (Harvey)

Crips and Bloods: Made in America See "Bullet Time." (1:45) Roxie.

Eleven Minutes Part of what makes *Project Runway* so good is that it loves its clever queers. By no means is the show light on standard-issue drama, but one thing its producers and editors don't abide is bullshit fabulosity comedy routines. Jay McCarroll was just such an object of appreciation on Season One, and possibly the most worthy of the series. More power to him, then, that he's got himself a proper documentary, *Eleven Minutes*, directed by Michael Selditch and Rob Tate, follows McCarroll as he prepares to show at New York's Fashion Week — his first not under the auspices of *Project Runway*. In the film, McCarroll worries that any success he might have as a designer will always be thanks to an alloy of aptitude and personality. He's well aware that the cameras continue to roll because he entertained us way back when on Bravo and he's ambivalent about it at best. The documentary — which should be seen as an unofficial sequel to Bravo's follow-up report, *Project Jay*, where

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we left McCarroll with neither a new collection nor a congealed next step in his career—finds him somewhat farther along but still scrambling. Selidich and Tate have constructed a brisk and coherent fashion-industry procedural that expertly switches out the cultivated tension of *Project Runway* for its real-world counterpart. The film is an equally adept portrait of a designer who gracefully channels his fear of squandered momentum into the dry charm the filmmakers were probably banking on. (1:43) (Shamai)

Fired Up Football players ditch their chick-free sport so they can chase tail at cheerleading camp. (runtime not available)

Just Another Love Story Oie Bornedal's noir-thriller genre: characters mention terms such as "film noir" and "Hollywood ending" almost as if they are hyper-aware of the drama unfolding before them. It's the story of Jonas, a working family man whose seeming suburban happiness wanes before what looks like a complete middle age. But, lucky for him, he gets a taste of excitement when he unintentionally causes an accident due to his broken-down car, a welcome foreshadowing of sorts. Enter Julia, a beautiful woman who is on the run—but from who or what we're not exactly sure. She falls into a coma, and soon enough mistaken identity and intrigue set in. Filmed in a cold, grey tinge matched with able performances, the story sucks you in for this twist-and-turn ride. (1:40) *Sundance Kabuki*. (Gregory)

Serbis See pick box. (1:33)

Tyler Perry's Madea Goes to Jail More dollars for the bank of Perry. (1:43)

ONGOING

Bride Wars (1:30)

Che (part one, 2:09; part two, 2:08)

The Class Everybody has their favorite high school movie (1967's *To Sir, with Love*, 1989's *Dead Poets Society*, whatever), but once you've seen Laurent Cantet's *The Class*, everything before it may seem hopelessly phony. This extraordinary feature—developed over a year's course with actual students and faculty of a Parisian suburban h.s.—has bestselling author François Bégaudeau playing himself as a language teacher struggling (not always gracefully) to instruct variably assimilated ethnic teens in proper Frenchspeak they think dated and irrelevant. His pushy frankness breaks through their resistance, but also invites bitter, immature misunderstanding. Over two hours' long, *The Class* races by, as engrossing as it is deceptively simple. It's at once a joy, tragedy, time capsule, and universal snapshot of moral gray zones. It's something quite wonderful. The subject may sound tedious, but trust me: you'll be glad you went. (2:08) (Harvey)

Confessions of a Shopaholic How apropos—as retail sales slam to new lows and online sumers look to cut back on excess purchases—that we get this cinematic comedy treatment of the chick-lit best-seller. The Federal Reserve couldn't have better predicted the rise in interest rates for *Confessions of a Shopaholic*. At best it's feather-light—like the finest, two-gram, tissue-weight Mongolian cashmere—with the glittering, giddy, saving grace of star Isla Fisher as Rebecca Bloomwood, a journalist who yearns to teeter in her ruby-soled Louboutins to the heights of high-fashion reportage at the *Vogue*-like *Aletta* magazine. The zanily overdressed journalist (I guess no one ever schooled her on the fashion maxim of taking one thing off before you leave the house) instead lands in sister publication *Smart Savings*, the antithesis of her spendy, pleasure-first ethos, where she falls for her unmaternalistic, scruffy-cute editor Luke (Hugh Dancy) and finds herself becoming a hit, thanks to her everygirl approach to financial mismanagement. *Muriel's Wedding* (1994) director P.J. Hogan paints this aspirational fairy tale with a populist heart in suitably comicbook-rosy hues and populates its scenes with a notable cast of supporting players: Kristin Scott-Thomas as *Aletta*'s Anna Wintour and Joan Cusack and John Goodman as Rebecca's thrift-shopping parents (though I couldn't stop staring at the eerily crisp cap of golden curls on Goodman's head). Shopping and all its girly delights is given its druthers as mannequins that come to life and flimsy scraps of silk promise to fulfill all your dreams, yet the true pleasure of *Confessions* is Fisher, who at times seem to literally sparkle with Kewpie doll adorableness. Half the fun of *Confessions* is watching this gifted madcap comedian in the classic screwball mode as she tries to negotiate quick turns

in fashion-victim stilettos. (1:52) (Chun)

Coraline *Coraline* is a great film to take your kids to, provided you're willing to let them sleep in your bed for a night. Like the Neil Gaiman novel it's based on, this is a fairy tale with a dark side, an *Alice in Wonderland*-style fable that doesn't dumb things down for its target audience. But then, neither did *Alice*. Dakota Fanning voices Coraline, a lonely, blue-haired little girl in search of adventure. She finds it, and then some, when she travels into bizarro world by way of a tiny door in her house. There she finds her Other Mother (Teri Hatcher), who seems nice enough—except that she wants to sew buttons into Coraline's eyes. Soon the precocious girl has embarked on a mission to save her kidnapped parents, some old school ghosts, and, of course, herself. The animation style is an updated version of that found in *The Nightmare Before Christmas* (1993), also from director Henry Selick. There's a richness and depth to *Coraline*'s world, which is only emphasized by the nifty 3-D effects. Inevitably, this *Coraline* is better than Gaiman's source material, but it's spooky enough to please both fans and newcomers. Despite the

lack of big scares, it leaves you with a lingering unease. And possibly a fear of buttons. (1:40) (Peitzman)

The Curious Case of Benjamin Button (2:47) **Defiance** (2:09)

Doubt (1:44)

Friday the 13th From Marcus Nispel, the dude who re-made *Texas Chainsaw Massacre* in 2003, comes this entirely unnecessary (but not entirely horrible) do-over of the saga that made hockey masks a sinister signifier for all time. Diehards will know that Jason Voorhees (adult version) doesn't appear in the 1980 original, but it'd be silly at this point to make a *Friday the 13th* film without him. Last seen battling for serial-killer supremacy in 2003's *Freddy vs. Jason*, Crystal Lake's most infamous resident is now a Norman Bates-ish recluse who lurks within woods remote enough to house an abandoned summer camp (and a robust weed crop), but near enough to civilization to provide an endless stream of noble young victims. As Jason's most capable foe, *Supernatural*'s Jared Padalecki is as least as convincing as his TV brother, Jensen Ackles,

was in *My Bloody Valentine 3-D*. But as in that recent do-over, *Friday*'s story is silly, and thin, and exists only to provide downtime (and boobies) in-between killings, which are gory enough but not at all terrifying. Where's Betsy Palmer when you need her? (1:40) (Eddy)

Frost/Nixon (2:02)

Frozen River A frigid December in Upstate New York seems even colder after the money Ray (Melissa Leo) has saved to buy the double-wide trailer she's promised her sons is stolen and presumably gambled away by her husband. Ray scours the town for the creep, and while she never finds him she does, rather fortuitously, cross paths with Lila (Misty Upham), a Mohawk woman who smuggles illegal Chinese and Pakistani immigrants across the US-Canadian border. When Ray learns that there's good money in smuggling how good the money is in smuggling, her misgivings are eclipsed by her desperation and together the two women make the perilous journey into Canada, driving across the frozen St. Lawrence River. Both Ray and Lila use the money they make to provide for their children, perhaps

adding a shade of nobility to their illegal activity, but debuting writer-director Courtney Hunt wisely refrains from glorifying their actions. These characters are well-rounded and interesting, and held accountable for every decision that they make. *Frozen River* is a compelling examination of the depth and complexity of maternal love. (1:36) (Amber Humphrey)

Gran Torino (1:56)

He's Just Not That Into You (2:07)

Hotel for Dogs (1:40)

The International The season of hope does not seem to have descended on the world of Tom Tykwer's *The International*. Its grim hero, Interpol agent Louis Salinger (Clive Owen), is fueled by another change agent entirely: an enraged obsession with bringing down a web of shady, murderous banker-conspirators who are themselves preoccupied with arms deals and puppet-mastering the economies of third-world nations. Pairing up with Manhattan assistant D.A. Eleanor Whitman (Naomi Watts), Salinger embarks on a jet-setting investigation that involves him in questions of moral deterioration as well as escalating mayhem. The film

CONTINUES ON PAGE 54 »



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ONGOING
CONT'S

gets caught on some corners while trying to steer us through these constructions of high-finance plotting as well as regular old plotting, and some gaps in the latter force us to jump or get left behind; by the last act, the desire to keep up has somewhat faded. However, because this is a film made by Tykwer (1998's *Run Lola Run*), the mayhem itself is often absorbing. A multiple-target manhunt spirals tensely through a bullet-pocked Guggenheim, potential victims of collateral damage cowering in clusters at every turn, and the extravagant damage inflicted at length on this architectural icon suggests an utterly unsafe world in which the authorities never arrive. Another uneasy visual is Salinger himself, an unshaven, unshowered, unsmiling fellow whose fixation brings out the uglier side of Owen's intelligent brutality. Meanwhile, Whitman's earnest, fervently uttered promise that "We'll blow this thing wide open" sounds appropriately thin, flattening out beyond cliché into even emptier territory. (1:58) (Rapoport)

I've Loved You So Long
(1:57)

Last Chance Harvey (1:32)

Milk
(2:05) Castro.

My Bloody Valentine 3-D (1:41)
New in Town (1:36)

Of Time and the City It's been eight years since Terence Davies gifted us with his sublime (if slightly inferior) film version of Edith Wharton's *The House of Mirth*. After various false promises from moneyed folks and battles with bureaucratic fools, he's returned with a largely found-footage documentary — an extremely mouthy one. Those who've seen Davies in-person know he's far from the shy misery maven one might assume from autobiographical films such as *Distant Voices, Still Lives* (1988) and his peak work, *The Long Day Closes* (1992). He likes to spout a witticism or three. But even that awareness doesn't quite prepare one for the full-boar melodramatic recital-ready voiceover of the made-for-TV *Of Time and the City*. At one point, discussing his first encounters with MGM musicals, Davies declares that he "swallowed them whole." In fact, here, his rich, raspy, megadramatic readings threaten to swallow the imagery he's gathered just as wholly. He answers a great line about poverty from Willem De Kooning with an equally great insult about rich royalty. At other times he's simply overwrought. *Of Time and the City* is best when Davies lets the montage — or an excellent singer — do the talking. It's uncanny how he choreographs archival material to perform the same slow retreats that characterize the ever-revealing dolly shots in his movies. As a soundtrack for wartime, the Hollies' "He Ain't Heavy, He's My Brother," is born again, so it's a drag when Davies stuffily argues that the Beatles are provincial. Davies is a collagist with a strong nostalgia streak. Sometimes it spoils the best of him. (1:14) (Huston)

Owl and the Sparrow Tender is the urban mis en scene of *The Owl and the Sparrow*, Saigon-born Stéphane Gauger's loving look at one working child in modern-day Vietnam. Though in part a romance, in part a *bon mot* to the family one willingly forms rather than the ties that painfully bind, Gauger's real aim centers on a brief, *National Geographic*-worthy still-photo montage of the country's urchins: he's fallen for these kids, and thanks to his lead, Han Thi Pham, who portrays the feisty 10-year-old runaway Thuy, we do too. Thuy has run away to the big city, fleeing her unpaid, thankless toils at her uncle's bamboo blind factory, and is eking out a living selling flowers on the streets. She has look of a sweet, forlorn sparrow you might find flitting through a silent film and possesses some of the emotional power of Ana Torrent in *Cria Cuervos* (1976). Over the course of a few days she befriends lovelorn zookeeper Hai (The Lu Lu) and ever-in-flight airline attendant Lan (Cat Ly). Somewhat predictably, the little girl designs to bring her wise owl of an animal whisperer and her sky-bound lady friend together, but it's hard to begrudge these characters — unified by their loneliness and compassion rather than any city-slicker callousness and self-absorption — their happiness, which Gauger renders elegantly with gentle, handheld extreme close-ups, augmented by a spare yet eloquent Yo La Tengo-ish guitar score by Pete Nguyen. (1:37) (Chun)

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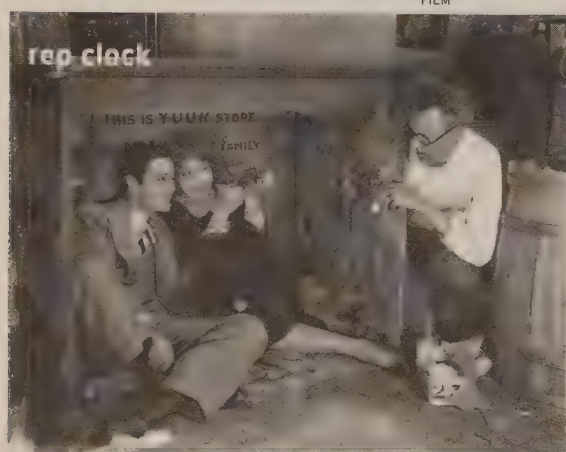
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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.ataste.org. \$6. Experimental films with live music by the Jack Curtis Dubowsky Ensemble, Fri, 8.

BALBOA 3630 Balboa, SF; (415) 221-8184 \$10. "Birthday Bash:" *My Best Girl* (Taylor, 1926), Sun, 1. "Oscar Party," Sun, 4:30. Attend both events for \$15.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. *Milk* (Van Sant, 2008), Feb 15-26, 1, 4, 7, 9:45 (no screenings Fri/20; only screening at 1pm and 9:45pm on Sun/22). "First International Film Festival on Aging:" *Bella Bella* (Sher) and *Sweet Old Song* (Mahan), Fri, 1; *Tillie Olsen: A Heart in Action* (Hershey) with "Inside/Out" (Petrucci), Fri, 3:30; *Elsa y Fred* (Carnevale, 2005) with "Backseat Bingo" (Blazer), Fri, 5:30. Festival continues at other theaters in San Francisco and Emeryville; check www.filmfestonaging.com for schedule and ticket info. "Oscar Telecast Champagne Party," Sun, 5. Check website for more details.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St. San Rafael; (415) 454-1222, www.cafilim.org. \$5.50-9.25. *The Class* (Cantet, 2008), call for dates and times. *Slumdog Millionaire* (Boyle, 2008), call for dates and times. "Oscar Night America," Sun, 3:30. Tickets for this event, \$50.

CITY COLLEGE OF SAN FRANCISCO Rosenberg Library, 50 Phelan, SF; (415) 241-2281. Free. "Iranian Cinema:" *Persepolis* (Paronnaud and Satrapi, 2007), Thurs, 1.

COWELL THEATER Fort Mason Center, Marina at Laguna, SF; www.oceanfilmfest.org. \$10 (festival pass, \$60). San Francisco Ocean Film Festival, Thurs-Sun. Mostly comprised of documentaries, this fest offers enlightenment on the Farallon Islands, sea slugs, sharks, cuttlefish, kayaking, polar bears, and more. Also features panel discussions with scientists and other experts.

DREAM INSTITUTE 1672 University, Berk; (510) 845-1767. \$15. "Cinema Dreaming:" *Vertigo* (Hitchcock, 1958), Fri, 7.

HUMANIST HALL 390 27th St. Oak; www.humanisthall.org. \$5. *Jerusalem: The East Side Story*, Wed, 7:30.

KORET AUDITORIUM San Francisco Main Library, 100 Larkin, SF; www.evolve2009.org. Free. "Bad Scientist Film Festival:" *Monster on the Campus* (Arnold, 1958), Sat, 1.

MECHANICS' INSTITUTE 57 Post, SF; (415) 399-0100, rsvp@millibary.org. \$10. "Paul Newman: Ol' Blue Eyes Is Back:" *Rachel, Rachel* (Newman, 1968), Fri, 6:30.

MERIDIAN GALLERY 535 Powell, SF; (415) 398-7229. \$5-10. "Reel Change Film with Live Music Series," with films by Maya Deren, Man Ray, and others with music by Reel Change, Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema."

FILM

6:30; *Black Angel* (Neill, 1946), Thurs, 8:45; *Phantom Lady* (Siodmak, 1944), Sat, 6:30; *Série noire* (Courneau, 1979), Sat, 8:30. "Josef von Sternberg: Eros and Abstraction:" *The Devil is a Woman* (1935), Fri, 6:30; *Crime and Punishment* (1935), Fri, 8:30; *The Saga of Anatahan* (1953), Sun, 6:30. "Matinees for All Ages:" *The Secret Garden* (Wilcox, 1949), Sat, 3. "African Film Festival:" *Peris selon Moussa* (Doukouré, 2003), Sun, 4:30. "The Way of the Termites: The Essay in Cinema:" *Gladio* (Francovich, 1998), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. *Synecdoche, New York* (Kaufman, 2008), Wed, 2, 7, 9:35. *Let the Right One In* (Alfredson, 2008), Thurs-Sat, 7, 9:25 (also Sat, 2, 4:25). *The Muppet Movie* (Frawley, 1979), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4). *Cadillac Records* (Martin, 2008), Feb 24-25, 7, 9:20 (also Feb 25, 2).

ROXIE THEATER 3117 and 3125 16th St. SF; (415) 863-1087, www.roxie.com. \$5-10. San Francisco Independent Film Festival, through Thurs/19. "Up the Oscars Benefit Bash," Sun, 3-4:45. Tickets for this event, \$15. *Crips and Bloods: Made in America* (Peralta, 2007), Feb 20-26, 7, 9:10 (also Sat/21, 2:30, 4:45).

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. San Francisco Cinematheque presents: "Joseph Strick: *The Savage Eye and Muscle Beach*," Wed, 7:30. *Death in the Land of Encantos* (Diaz, 2007), Sat, noon. **SFBG**

Shadow of a Doubt (Hitchcock, 1943), with a lecture by Marilyn Fabe, Wed, 7. "Man of Marvel: Andrzej Wajda:" *Danton* (1983), Wed, 7. "One-Two Punch: Pulp Writers on Film:" *Miami Blues* (Armitage, 1990), Thurs,

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CONCERT UPDATE

FEATURED SHOW



BLONDIE

2/25 FILLMORE
 WWW.BLONDIE.NET

THIS WEEK

ANDREW BIRD
 2/19-20 Fillmore

ANDREW WILLIAMS
 2/20 Bimbo's

SCISSORS FOR LEFTY
 2/20 Bottom of the Hill

KINKY
 2/21 Grand Ballroom

DROPKICK MURPHYS
 2/21 Warfield

ZIGABOO MODELISTE
 2/21 Red Devil Lounge

CAKE
 2/21 Fox Theater

THE PETS Buzzer
 2/21 Hemlock Tavern

ANNUALS
 2/21 Slim's



MODEST MOUSE
 2/22 Fox Theater

BLONDIE
 2/25 Fillmore

THE MOUNTAIN GOATS (SOLO)
PAPERCUTS
 2/25 Swedish American Hall

FRENCH KICKS
THE BROKEN WEST
 2/25 Independent



THEE OHSEES
TYVEK
 2/26 Cafe du Nord

THAO NGUYEN
DAVID DONDERO
 2/26 Swedish American Hall

RA RA RIOT
 2/27 Independent

PORT O'BRIEN
 2/27 Cafe du Nord

PORTUGAL THE MAN
 2/28 Cafe du Nord

BOB MOULD
MARK EITZEL
 2/28 Swedish Hall

THE WHOREMOANS
APACHE
 3/2 Elbo Room

RAPHAEL SAADIQ
 3/3 Fillmore

FUJIYA & MIYAGI
 3/5 Independent



M. WARD
 3/5 Palace of Fine Arts

AKRON/FAMILY
 3/6-8 Hemlock Tavern

20 MINUTE LOOP
 3/7 The Uptown

ZODIAC DEATH VALLEY
SCARLET SYMPHONY
 3/11 Elbo Room

CUT COPY
MATT AND KIM
 3/12 Fillmore

THE PRETENDERS
 3/14-15 Fillmore

PRIMAL SCREAM
 3/17 Fillmore

MSTRKRFT
 3/19 Independent



BLACK MOUNTAIN
 3/20 Rickshaw Stop

OK GO
 3/26 Great American Music Hall

TRICKY
 3/26 Mezzanine

RAYONICS
 3/27 Elbo Room

SAVIOURS
SCARECROW
 4/3 Elbo Room



LILY ALLEN
 4/4 Warfield

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lnts.com/marina_theatre

Metroon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

ONGOING

CONT>

Paul Blart: Mall Cop (1:27)
The Pink Panther 2 (1:32)

Push (1:53)

Rachel Getting Married
 (1:57)

The Reader
 (2:05)

Revolutionary Road
 (1:59)

Slumdog Millionaire
 (2:00) **Smith Rafael**

Taken (1:30)

The Uninvited (1:27)

Vicky Christina Barcelona (1:37)

Waltz with Bashir (1:30)

Wendy and Lucy (1:20)

The Wrestler

(1:45)

REP PICKS

"Joseph Strick: The Savage Eye and Muscle Beach" See "Lost Angeles." Yerba Buena Center for the Arts. **SFBG**

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-031787-00 The following person is doing business as **THE TIPS: PIG**, 2231 Chestnut St., San Francisco, CA 94123. Our Neighborhood Place, LLC, 2231 Chestnut St., San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 12/16/08. Signed Nathan Valentine. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 8, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431803.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317008-00 The following person is doing business as **ALTERNATIVE PATIENTS COOPERATIVE**, 953 Mission St., Suite 108, San Francisco, CA 94103. Alternative Patients cooperative INC, CA, 953 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/19/08. Signed Kevin Pachett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 16, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431805.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317043-00 The following person is doing business as **EZ IDEA+ DISCOUNT**, 195 7th St., #302, San Francisco, CA 94103. Eric James Seward, 195 7th St., #302, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Eric Seward. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431806.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317057-00 The following person is doing business as **ENDEAVERS**, 106 Webster St., San Francisco, CA 94117. Brendan Andrew Gates, 106 Webster St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Brendan Gates. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavala on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431804.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317069-00 The following person is doing business as **GOOD VIBRATIONS: DOWN THERE PRESS: OPEN ENTERPRISES INC**, 934 Howard St., San Francisco, CA 94103. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317071-00 The following person is doing business as **GOOD VIBRATIONS**, 603 Valencia St., San Francisco, CA 94110. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317194-00 The following person is doing business as **THERAPEUTIC & BALANCING HEALING ARTS**, 2006 Chestnut St., Oakland, CA 94607. Rebecca Ann Boyles, 2006 Chestnut St., Oakland, CA 94607. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Rebecca A. Boyles. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on January 26, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431901.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317209-00 The following person is doing business as **GOLDEN GATE EQUIPMENT RENTAL**, 1051 26th St., San Francisco, CA 94107. Kevin Noriega Olivero, 1039 Oakland Ave., Menlo Park, CA 94025. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Kevin Olivero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 26, 2009. **Publication date(s): February 4, 11, 18, 25, 2009 L#431906.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317285-00 The following person is doing business as **IRONSIDE**, 680 2nd St., San Francisco, CA 94107. CRI Partners II, LLO California, 216 Townsend St., San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date Jan 1, 2009. Signed Christopher M. Vance. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jan 28, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009 L#432103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **ETERNALUX PRODUCTIONS**, 190 Apple Ave., San Francisco, CA 94127. Mark Sorensen, 190 Aptos St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 28, 2009. **Publication date(s): February 4, 11, 18, 25, 2009 L#431905.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **GOOD VIBRATIONS**, 1620 Polk St., San Francisco, CA 94109. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431903.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317485-00 The following person is doing business as **LAURA PODWOSKI PSYCHOTHERAPY**, 1544 Fillmore St., San Francisco, CA 94115. Laura Podwoski, 362 Noe St. #2, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Laura Podwoski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on February 4, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009, L#432961.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317540-00 The following person is doing business as **BAUNFLOWER POTRERO HILL**, 288 Connecticut St., San Francisco, CA 94107. 2403, Granddoro's Inc, 318 Duncan St. #1, San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Lee W. Ho. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on Feb 06, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009, L#432902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317598-00 The following person is doing business as **EBO CONSULTING**, 318 Duncan St. #1, San Francisco, CA 94131. Hasan Alameddaro, 318 Duncan St. #1, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 28, 2009. Signed Hasan Alameddaro. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 10, 2009. **Publication date(s): February 18, 25, March 4, 11, 2009 L#432102.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: NC-09-545713. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF ANNE JYOUNG PARK & JOHNNY WONG for change of name. TO ALL INTERESTED PARTIES: PETITIONER ANN JYOUNG PARK & JOHNNY WONG filed a petition with the court to change their names as follows: Present name: ANN JYOUNG PARK, Proposed name: EMILY HEJAIN WONG. THE COURT ORDERS that all persons interested in this matter shall appear before this court, at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 14, 2009 Time: 9:00 AM. Presiding Judge on Feb 6, by David L. Ballant, Presiding Judge on Feb 6, by David L. Ballant, San Francisco County Superior Court, San Francisco County Superior Court, Clerk, Cristina Bautista. **Publication date(s): February 18, 25, March 4, 11, 2009, L#432101.**

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FEB 28 Monterey Bay Singles Convention, Monterey
MAR 3 North Bay Single Mingle, Rohnert Park
MAR 7 East Bay Singles Convention at the Claremont
MAR 8 Sunday in the City, San Francisco
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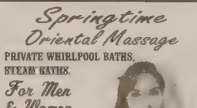
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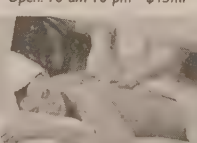


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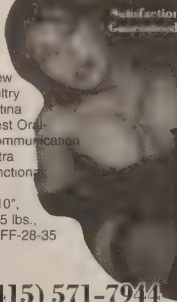
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Three-way the free way

By Andrea Nemerson
 > andrea@altsexcolumn.com

Dear Andrea: My boyfriend and I have talked about doing a threesome with another woman — I'm actually the one who *really* wants to, but he does too. Since we can't think of anyone we know who would work, we are thinking of placing a classified ad online. I've never done anything like this before, and was just wondering if you have any advice, like how to make it go smoothly and not be weird. Also, do you really think dental dams are necessary to make sure we don't get diseases from her? I am excited but also a bit nervous.

Love,
 Three's Company

Dear Three:

How ... refreshing? The threesome idea usually seems to originate with the guy and have a whole lot to do with his "two chicks" fantasies and very little to do with the chicks in question, so they end up putting on a half-hearted show based on porn scenes they've watched, often also half-heartedly. Way to have some half-hearted sex, and often a big fight afterwards, especially if the guy manages to enjoy himself too much despite all the half-heartedness. Of course there'll be an even bigger fight if you enjoy yourself too much and he doesn't, which has been known to happen, so you might want to talk this through together a whole bunch before you do anything.

We would now be moving on to the safer sex part, but I'm a bit distracted by my lack of faith in your — or anyone's — chances of finding an appealing, willing girl online you won't have to pay. It's a seller's market out there, and hot girls who want to have a threesome are rarely reduced to combing Craig's List for takers. All they really have to do is get into the habit of making goofy jokes about threesomes every time they hang out with their more attractive partnered friends, especially when there's drinking involved. Things happen. In fact, most group sex that actually happens just happens. The "exhaustive plans were made" kind does exist, of course, but more often there's some drinking and goofing around and some dancing and maybe a game of Truth or Dare or something stupid like that, and ... things happen.

So. Are you absolutely sure you don't know someone? Group sex is not only more likely to happen among friends than with strangers secured for the purpose, it's also more likely to be both safe and — let's not forget this part — fun. If there's no chance, like because all your friends went to church camp with you and you're positive you're

the only ones who've acquired new interests since then, how about making new friends? Join an erotic writing circle or go to readings or take some classes at the local nice dildo store. Go to the edgiest nightclub in your area for Fetish Night. Most of the people you are likely to meet at these things will either be dead dull or extremely yucky, but not all! I used to go to stuff like that, and I met some nutty folks but made some ... friends too. Remember the old song: "Make new friends, but keep the o-o-l-d. One is silver, and the others will have sex with you."

Now let's say that works (or doesn't, but against all odds you find an appealing prospect on Craig's List), do you have to use dental dams? Absolutely not, but that's because they hardly work and are horrible. You will certainly want to use condoms (and so will she — not wanting to, under these circumstances, would be a crazy-person warning sign). You could use plastic wrap for licking things, or not. Going down on girls is never ever going to be a good method for contracting or spreading HIV, but you probably don't want to either get herpes or spread any herpes you may already have, so you'll either have to not do anything that brings a lot of wet parts in contact (unlikely), use plastic wrap, or rely on a pre-interview, trust, intuition, and Purell in whatever combination feels right to you. I wish I could tell you exactly what your risks will be, but barring the acquisition of a long-distance, anonymity-breaching virus-detection gun (and what would I pay for one of those), I just can't.

As for advice on how to make it go smoothly and not be weird, well, it IS weird. But choose someone sympatico, someone with whom you can discuss both what might happen and what just did happen. Give everyone the explicit power to halt proceedings for any reason at any point. Have a drink but not six, and agree ahead of time no hard feelings all the way around if it doesn't go perfectly. Expect it not to go perfectly. This experience may bear a superficial resemblance to porn, but porn is so ... porny. You should expect real life to be bumpier, less predictable and, one hopes, more fun.

Love,
 Andrea

Andrea is teaching *Sex After Parenthood* at Day One Center (www.dayonecenter.com), *Recess* (info@recessurbanrecreation.com), and *privately*. Contact her at andrea@altsexcolumn.com for more info.

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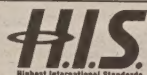
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SBR, 43, fun-loving, funny, loves sports, movies, week-end getaways. SO loving, adventuresome SW/HM, 38/49, for friendship and dating, your side of Bay or mine. **T226295**

A SEXY PEACHI
SBR, 53', average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! **T2276500**

TAKE A CHANCE ON ME
Feminine woman, very compassionate and caring. SO honest, guy, 50-60, for friendship leads to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **T2280729**

STERN BLACK NUSS
Sisters of the order of St. Dominadora. Seeks sub-missive repair man as boy boys, cross-dressers can work in drag. Surrender to a Higher Female Power. **T2301948**

WHATEVER HAPPENS
Ambitious, friendly, optimistic female, 50s, likes the beach, hiking, driving, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **T2281901**

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **T2366214**

PETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman. 48-72. **T224885**

SEKS SPANISH MAN
SWF, 37, N/S, looking for SMH, 29-40, for conversation, going out dancing and more. **T2280228**

THE RIGHT ONE
SBR, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You, single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **T2324896**

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, Independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descent, Catholic gentleman, 70+, to share life with. **T2281116**

LOVE TO TRAVEL
Attractive, petite SWF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6', dynamic, energetic, honest, sincere. No drama or baggage. LTR. **T2270631**

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first, looking to move. I love, love curly dishes, the arts, nature, writing. **T229630**

SINGER SEEKS TRUE HARMONY
Pettie, fit, attractive, passionate female, youthful 60-years young, USC graduate, sensitive, natural, open-minded, 63, influences, pansonic into music, yoga, healthy lifestyle, cuddling, laughing. Seeking similar tobacco-use male, for friendship first, maybe more. **T2274570**

GET TO KNOW ME
Outdoorsy, energetic female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **T2297307**

SEEKING SWM
Sexy attractive SBR, 51, BHM, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **T2298795**

WANTING
SWF, 56, Swedish descent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. **T2247003**

PRETTY AND FUNNY...
Sweet, honey! Mid-40s single professional woman. Dark-hair, brown skin, 5'7, attractive. Seeking 45-58 year old gentleman, financially secure. Work in East Bay, live in Modesto area. **T2307296**

I LOVE...
pink, indie, snowboarding, climbing, surfing. I am a Latina from Columbia, 33-year-old single woman. I am spiritual, into yoga, meditation, and practicing loving kindness. SO into getting outdoors. **T2304945**

ELEGANT AND CLASSY
Sophisticated, feminine lady, 33, looking for a true caucasian gentleman, 35-45, well-educated, professional, positive and stable, for long-term relationship. **T230522**

PETTIE GAL
Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunbathing, beaches, church socials. **T2260556**

NURTURING WOMAN
Caring and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. **T2301185**

LET'S FALL IN LOVE
Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. **T2301188**

LET'S MEET SOON!
SF, ambitious, healthy, optimistic, likes museums, music, staying fit, outdoor fun, ISO nice gentleman, 50-60, with similar qualities, for LTR. **T2264665**

YOU FOUND ME!
SF, very hardworking, feminine, liked staying home, walks, dining out, ISO nice guy, 40-49, for dating and maybe LTR. **T2264667**

SWEET AND NICE
Caring lady, very classy, compassionate, enjoys reading, long drives, walks, ISO nice gentleman, 51-68, for dating, romance, maybe relationship. **T2254671**

LET'S DANCE TONIGHT!
Caring, sweet, honest SF, with good morals, seeks gentleman, 42-58, to share outdoor fun, dancing, biking, leading to possible LTR. **T2264678**

men seeking women

SEEKING STAR LADY
Tall, successful SWMM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-65, for romance and LTR. **T2202481**

LET'S BE PALS
Easygoing SWM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. **T2304264**

HONEST, OPEN-MINDED
SM, 57', 150lbs, a bad boy looking for some bad girls. If you think that's me, give me a call. **T2304153**

HOPE I FIND YOU
SM, 53', 160lbs, 32 social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social, who enjoys camping, fishing, going to concerts and more. **T2304223**

HONEST & EASYGOING
SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to have fun. **T2304406**

CALL ME
HM, 50th, 5'11", 152lbs, bubbly, subversive, good looks, looking for friendship, dating, coffee, LTR. **T2304490**

VERY OUTGOING
Male, 5'11", black/green, athletic build, likes travel, hiking, fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **T2305492**

IN SEARCH OF FULL-FIGURED...
cute BF, 27-50, who likes to have fun. Doesn't matter if you have children or not. I'm a BM, 43, who would like to meet you. **T2305365**

CALL ME
Honest WPM, mid 40s, blond/blue, N/S, seeks gorgeous AF, 30+, who loves lingerie and being soloed. **T2260401**

LET'S MEET FOR COFFEE
SM, 43, 5'9", 195lbs, N/S, seeks WF, 18-50, for friendship first and quality time together. **T2298767**

READY?
SM, 37, looking for an older woman to get together with. Maybe you can teach me some new things in bed. I'm always willing to learn. **T2281951**

WHAT YOU WANT
Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+, My place. San Francisco. **T2279265**

FRIENDSHIP FIRST
SM, 44, 5'11", 187lbs, black/brown, seeking SF, 24-33 for friendship and romance, casual dating, with the possibility of a loving partnership. **T2283944**

OPEN-MINDED
SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. **T2304159**

WHERE ARE YOU?
SWM, 46, looking for SA/WF, 18-40, who likes going out and having fun, plays, just about everything! **T2284461**

GOOD VALUES
Bright, clean-cut, healthy male, 50s, likes camping, museums, travel, the beach. Looking for similar female companion, 50s. **T2284901**

NO STRINGS
SM, 43, 5'5", medium build, seeks WF, 21-55, for no-strings good times. Enjoy shooting pool, beaches, malls, and more. **T2265103**

ARE YOU THE ONE?
SM, 31, light smoker, seeks SF, 26-36, for friendship first, maybe more. Let's meet for dinner, a movie, or a nice walk! **T2286177**

THE TIME OF MY LIFE
SM, 31, independent, looking for similar woman, 18-40, who knows what she wants and how to get it. No drama! **T2286784**

SEEKING CHANGE AND ROMANCE?
The low, clean-cut DWM, 45s, seeks female, 55+, to enjoy companionship and fun. Let's talk! **T2286978**

FUN TO BE WITH
SWM, 28, 6', 180lbs, brown/brown, light smoker, likes cooking, films. Looking for a woman, 18-45, with good sense of humor. **T2287256**

LET'S KISS
SAM, 32, looking for hot, sexy lady, around 35, who is clean and loves pleasure. **T2287309**

LET'S MEET
SWM, 46, 5'11", 195lbs, in good shape, smoker, very outgoing, adventurous, open-minded, looking for SWF/AE, 18-50, with same interests. **T2287845**

LOOKING FOR NEW FRIENDS
SWM, 60, 170lbs, 5'8", looking for someone to explore a possible future together with love, respect and affection on the building blocks. **T2247258**

GET IN TOUCH
SWM, 26, blond/blue, athletic build, likes working out, playing sports, drawing and more. If you're interested in learning about me, give me a call. **T2300017**

PROFESSIONAL ARTIST
Handsome, creative, fun-loving male, looking for career-minded woman for romantic encounter or serious relationship, depending on our chemistry. Be extremely beautiful, fit and smart. **T2291115**

MUSICIAN
SM, 53', 165lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, etc. **T2304871**

LOOKING FOR YOU!
SBM, 18, likes going out and having fun, partying, playing football with the guys. Looking for SBR, 19-25, for possible relationship. **T2295354**

BLACK LADIES ONLY
WM seeks African-American ladies who enjoy oral pleasure from a W/M. Reciprocity and intercourse are not required. **T2284333**

ARE YOU THE ONE?
SMH, 45, 5'6", 160lbs, enjoys going to baseball games, jogging, sports bars. Looking for SF, 30-46, for friendship possibly leading to more. **T2263399**

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit senior lady who still enjoys sex. Race open. **T2290365**

VERY ACTIVE
Male, 53, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. **T2297540**

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-45, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **T2286104**

SEEKS OLDER WOMAN
SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. **T2296257**

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. **T230408**

COME PLAY
Sexy mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7". H/W proportionate, white, Asian or Latin. **T2280142**

LET'S MEET
WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining, out hiking and good conversation. Friendship first and whatever follows after that is fine. **T2299220**

NICE GUY
WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady for a good time. To go out and have a good time with. **T2299230**

LOOKING FOR A BORED HOUSEWIFE
Married WM, 56, 6'3", 210lbs, clean, safe and fun. Looking for a woman to have a good time with and share some afternoon fun. **T2299009**

PROUD MILITARY MAN
Goal-oriented WM, 56, very active, likes horses and hiking back to the community. Looking for a female, 30-45, who shares the same interests. **T2299643**

men seeking men

COME PLEASE ME
HM looking for two men who give me oral and maybe do more. If interested, give me a call. **T2305410**

HOT BLACK BOTTOM
BM, 55', 140lbs, brand new bottom, slim waist, shaved head and face, seeks well-built, older guy, 40-60, who knows what he's doing to break me in. **T2260493**

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, fit guy to strip me and tell me what to do to make you feel good all over. **T2271390**

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **T2262231**

FREE MASSAGE
Straight-haired, straight-cutting SWM, 45, offers a soothing, sensual touching experience for him, masculine man, 18-47. **T2260940**

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **T2753256**

VIRGIN HORNY BUBBLE BUTT
BM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. **T225531**

OLDER BI-MALE
A very discreet bi-male, 60, seeking bi-curious Asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. **T2319269**

LET'S HANG OUT
SHM, 55, hairy/styl, looking for a SM, 40-65, who likes walks in the park, beaches, camping. Friendship, possible relationship. **T2271678**

LET'S HAVE FUN!
SM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, who, for friendship or more, I enjoy amusement parks, pizza at home, beaches. **T2295361**

HERE FOR YOU
SMH, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **T2274431**

MAGIC FINGERS
WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **T2290536**

MARIN AREA
BWM, in Marin, handyman and artist, 51, 5'6", 150lbs, good-looking, seeks buddy in Marin. Let's talk! **T2264067**

PLEASE ME
WM, late 50s, loves roasting oral, looking for men, 40+, who like giving, discreet, at your place. **T2297636**

NAKED FANTASIES?
Strip poker? Or you name it! WM, 45, slender body, straight-cutting, looking for the same, under 45, for safe role play fun. **T2281177**

SAFE PLAY
Married BWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-65. **T2301773**

BOY NEXT DOOR
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he loves to explore. Seeking male, 18-27, to test my limits! **T2301779**

VERY ATTRACTIVE WM...
45, looking to playtop, top or bottom. Love to play dress-up in lingerie. Want to join me? **T2302014**

AFFECTIONATE AND FRIENDLY
Youthful SBM, mid 50s, loves giving massage to senior males, especially shy male. Race, size and appearance unimportant. Open to LTR. **T2296673**

STRAIGHT OR BI WANTED
Enjoying, slim guy, 44, seeks masculine, safe, discreet guy with slim body, who would like to get together for one or more erotic sessions. **T287273**

women seeking women

SENSUAL, CONSIDERATE WOMAN
SF, 38, 5'8", 130lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. **T2276062**

HONESTY A MUST
SBR, 39, 5'9", mother, enjoys boat rides, dining out, bowfishing, looking for a good time. Seeking open-minded SF, 33-53, with similar interests. **T2299777**

CLASSY, ATTRACTIVE
GBF, 26, 5'9", 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar woman, classy, attractive, open-minded, educated. **T2300954**

three's company

INTERESTED?
Male, 40, 5'9", 175lbs, blond, surfer look, would like to meet a couple to spend a lot of time with, indoors and out. **T2303920**

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us. AF and WM who are married, enjoy sex, very sexy and enjoy nude occasions together. **T2305064**

SHARE YOUR WIFE
AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. **T2276001**

PLEASURE FOR BOTH
WM, 65', 210lbs, slender, N/S, D/D-free, seeks couple for intimate, measurable times. Oral for you. I love to please. **T2299096**

SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you not, open-minded? drama-free and down for anything? **T2248554**

tv/ts

TRANSEXUAL SLAVES
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **T2300076**

friends/activities

EROTIC COMPUTER
Seductive, sexy, 30+, looking for a guy to play with. Sells soft girl gear, techno, and as a submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **T2262472**

SEEKING LADY FRIEND
Male, looking for a lady friend for walks, meeting for coffee, and more. Friendship only. **T2300798**

LET'S GET TOGETHER
Intelligent, motivated and goal-oriented SM in his 30s, who honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in place. Looking for friends in the SF area. **T2264868**

kinksters

PRETTY BOY
Tall, very sexy, well-endowed male, looking for a special lady who craves oral satisfaction from a man. I'm very good at it. Also someone who enjoys visual stimulation and kinkiness. **T2264148**

SPANK YOU VERY MUCH
Woman, that shall be spelled. Gentle or hard, clothed or naked, whatever you desire, by a sexy man who knows how to do it. **T2166433**

SWINGERS
Attractive, curvy WM, 5'10", cute butt, athletic build, seeks attractive bi couples and bi women for fun times. **T2296232**

DOMINANT LEATHERMEN
Submissive WM, 62, into BD/SM lifestyle, seeks dominant leatherman. Retired professional gentleman, well-groomed, well-educated, D/D-free. Discretion assured. **T22**

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